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The Carpet Workroom

A GUIDE FOR

Measuring, Cutting and Laying

With numerous diagrams of work actually performed, and with which is incorporated a dictionary descriptive of all floor coverings and the processes employed in their manufacture, with other useful information for the novice and expert.

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PREFACE.

IT is intended that in this treatise upon carpet measuring and laying the rudiments and likewise the most advanced principles and practice of the trade shall be set forth so clearly that any novice in the carpet workroom will have no difficulty in comprehending and applying them, whether the job to be undertaken is the simplest possible or the most complex and difficult.

All of the work described and illustrated in these pages represents jobs actually performed by experts connected with large carpet houses of the most up-to-date class, in which no bungling or careless methods are tolerated. The novice who studies carefully these descriptions and illustrations of what may be called typical jobs in his trade can therefore feel assured that he will have nothing to unlearn in after years.

The book is not intended for carpet upholsterers only. It contains also a dictionary of carpets and other floor coverings, comprising descriptions of all fabrics used on floors, likewise explanations of processes and terms employed in carpet manufacture, and a very considerable amount of other information of practical interest and importance to all handlers of floor coverings. In these days of sharp competition, involving close estimates and small profits, every carpet dealer and salesman needs to be well informed in all essential details of his business from the mill, through the store and workroom to the floor on which the goods he sells are laid, and it is just such practical information which this book supplies in concise, convenient form.

PART I.

Carpet Measuring, Cutting and Laying.

Measuring a Saloon Parlor.

THE diagram No. 1, which is presented on page 5, has been prepared for the special purpose of illustrating all the principal difficulties in correct measuring, cutting and laying which arise from peculiarities in the shape of a room.

The diagram represents a saloon parlor. The letter A indicates a door between the parlor and the hall. B is an ogee curve, caused by the hall being narrower at the entrance-door than it is a few feet farther back. C is an angular bay-window and D is a semicircular one. In the case of D the measurer ascertains the radius of the circle and marks the figures on the diagram as in this instance, in which the radius, indicated by the dotted lines, is seen to be 3 feet 3½ inches. When the window will not form a part of a perfect circle, as is the case at C, the measurer "squares off" the space in the manner shown in the diagram.

D^1 and D^2 are windows of the ordinary kind.

E is a quarter circle which is measured as D is, excepting that the dimensions are taken from the outside instead of the inside of the circle.

F is a triangular bay-window. In measuring this "squaring" is again resorted to, as shown by the dotted lines, which represent a space of 2 feet 6 inches in one direction and 2 feet 10 inches in the other.

G indicates a portion of an ellipse, in which the process of "squaring" is again utilized, and the part of a triangle, H. is treated in the same manner.

The measurer now begins to apply his tape line at the front of the apartment. He first measures the total breadth there, which is just 18 feet. The next measure taken is from

the left-hand corner of the front of the room to the point where the bay-window C begins; this proves to be 3 feet and is put down on the diagram; then the entire width from the baseboard on the right-hand side to the window, 7 feet 2 inches, is next ascertained and placed on the diagram. The sums of the last two measurements with the width of the bay-window show a total of 18 feet, which proves that the figures are correct. The next measurement is from the point I to the beginning of the ogee curve, which is 2 feet. The curve itself is divided, as shown by the dotted lines in the diagram. In this instance one of these spaces measures but 4 inches in one way, while the other five measure 6 inches each in the same direction. Then, measuring from the line of the baseboard to the angle formed by the dotted lines, the distance is found to be 4 feet 10 inches. The depth measuring the dotted line from *x* to *x* is 10½ inches. Six inches farther along another measurement is taken and proves to be 11 inches. The same process is repeated at the points indicated by the short dotted lines, and all the measurements so obtained are duly transferred to the diagram. The distance from the ogee to the door, 2 feet 6 inches, the width of the door, 5 feet, and the distance from the door to the point H are all marked down separately on the plan. The angle at H being squared is seen to be 7 inches deep and 1 foot 2 inches long. The ellipse G is marked off in the same manner as the ogee curve, excepting that, being larger than the latter, the spaces between the lines are made wider.

The next measurement is from the point M of the baseboard to the beginning of the bay-window F, 2 feet 2 inches. Then the width of the window is taken, 5 feet. The measurements inside the window require no explanation. Windows of this size are usually filled in with plain carpet or filling. In measuring for the quarter circle E it is found that a right angle can be struck by running two short dotted lines back a distance of 1 foot 4 inches each, and these figures, together with the distance from the angle to the centre of the quarter circle, are noted. The measurements on the left-hand or straight side of the room require no special explanation. The measures of the entire lengths of the sides of

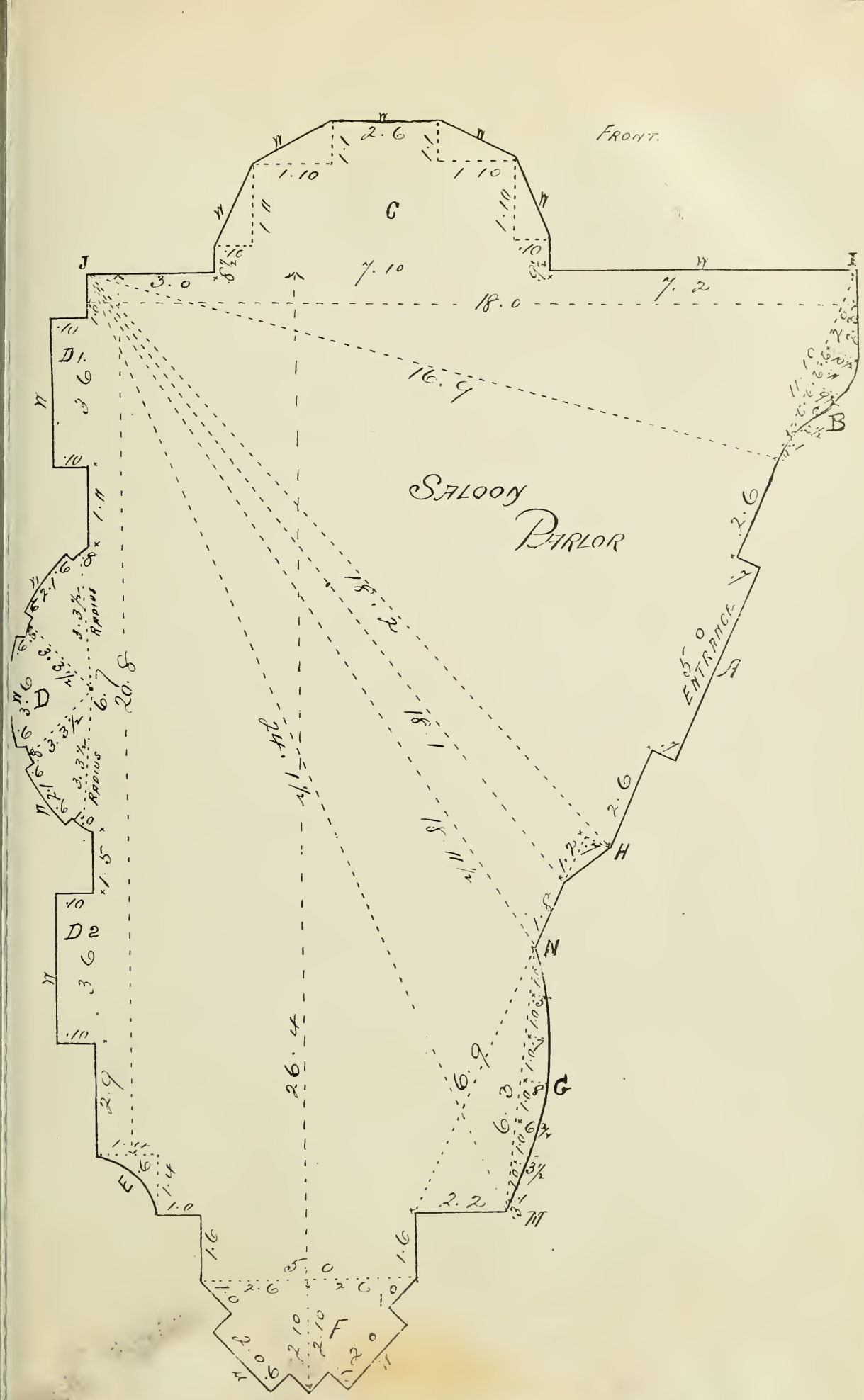


DIAGRAM 1, MEASURING A PARLOR.

a room and widths of the ends must be compared with the sums of the short measures taken, as was explained in referring to the measurements of the front of the parlor. In measuring a square room in which the two sides are of the same length and the two ends are of equal width, it is not necessary to take the diagonal measures shown in the diagram. Their purpose is to establish to a certainty the exact conformation of an irregularly shaped apartment. Thus the line running from J to M is used to "prove" the triangle formed by the points J, I and M. The line from J to N "proves" the triangle made by J, I and N. The line from J to H "proves" the angle formed by J, H and I, and so on. These diagonal measures must be taken exact and with special care.

Cutting the Carpet.

After the measurements have all been placed in the diagram, the next operation in order is for the cutter to reproduce the plan by chalk marks on the floor of the cutting-room, making this second diagram correspond exactly in size with the measurements given in the first one.

Generally two tape lines are employed in laying out the plan of an irregular room of this description. After carefully looking over the plan and seeing that the figures tally, the cutter uses his judgment as to the point of commencement. He may begin at the point marked J and strike out on the floor a straight line running to I, a distance of 18.0, taking the measurement for the window C (7.10) as he proceeds. Leaving the awl in the tape measure at point J, he continues along the bevel side of the room with another tape line, placing the awl at I, to measure the ogee curve 4.10. Then taking the tape line left at J he runs it across to the point of the ogee curve, a distance of 16.9. The intersection of these two measures establishes that point. Then point H, 14.10 from I, is intersected by a measure from J 18.2. The short measures along the line can then be filled in. Then shift the awl from I to H, placing it 7 inches in at that angle, and mark off points 1.2 intersected by 18.1 and 1.8 intersected by 18.11½ at N. Then shift the awl from H to N, and measure the line

6.3 intersected by 24.1½ at M and establish the triangle at the intersection of 6.9 and 2.2. Then fill in the offsets as shown in the plan at G. Strike out the rear end at F and E and continue along the straight side to the point of commencement J. If two tape lines are not at hand one will answer the purpose with a little more careful management. The next stage in the operations is to lay the border on the floor along the chalk lines which indicate the baseboard of the room to be carpeted. If it is a square one there will, of course, be only four mitrings required. In an apartment like that represented in the diagram more mitring is necessary, and sound judgment must be used as to how the room shall be bordered and what parts filled in with the body of the carpet.

The amount of mitring essential depends greatly upon the width of the border. A narrow one requires more than a wide border. When the border has been fitted in its place on the floor the carpet is taken in hand. In arranging it inside the border, care is observed to avoid unnecessary waste of material in matching the breadths, and such odd pieces as may happen to be made in the matching process are utilized as much as possible for filling in around windows, etc.

When the cutter's labors have been finished the carpet completely covers the diagram on the floor. The border is then basted to the carpet at intervals of a foot; its breadths are fastened together in the same way or the breadths are marked on the back with chalk on both selvage edges where they connect, as for example: First breadth marked 1.2; second breadth, 2.3; third breadth, 3.4, and so on. The border is marked at the mitres where they connect as A-A, B-B, C-C, etc., and a thread is sewn on the border at the exact point where each seam comes.

The carpet is then carried to the sewing room where the sewers complete the work of the basters or tackers.

The carpet, being now properly measured, cut and sewn, has passed the most critical stages in its career—from the dealer's point of view—although a careless or incompetent layer may mar all the good work that has preceded his own. But the carpet layer who makes such work his vocation is generally equal to its demands, and, indeed, often deserves

credit for a skillful arrangement by which a mistake of the measurer or cutter is remedied.

Diagram No. 2 shows the quantity of carpet required for covering this room and also how the 5/8 border and various breadths are cut and laid.

In laying a 5/8 border on this room, start at the corner J and continue around the window C to point I, follow the line of the ogee curve at B, continue straight across the entrance-door to point H, follow the line of the angle at H to N and around the curve N G M, then straight across to E, then up to and around the circular window D to the point of commencement J, as shown on the diagram. The cutter will use his judgment in arranging the mitres to best advantage. This job requires 35 yards of 5/8 border. The body of the carpet (without any matching of figure), commencing on the straight side of the room E to J, will cut as follows:

1st	breadth	18.6	
2nd	"	22.3	
3rd	"	22.3	
4th	"	21.0	
5th	"	10.0	
6th	"	5.0	
7th	"		waste from 9th breadth
8th	"	3.0	Window D
9th	"	3.0	
10th	"	4.6	Window F
11th	"	4.6	
12th	"	3.9	
Entrance-door		5.3	

123.0 feet, or 41 yards.

The waste from the entrance-door breadth, window F and breadth 4 will fill in the window recesses of D, D^1 and D^2.

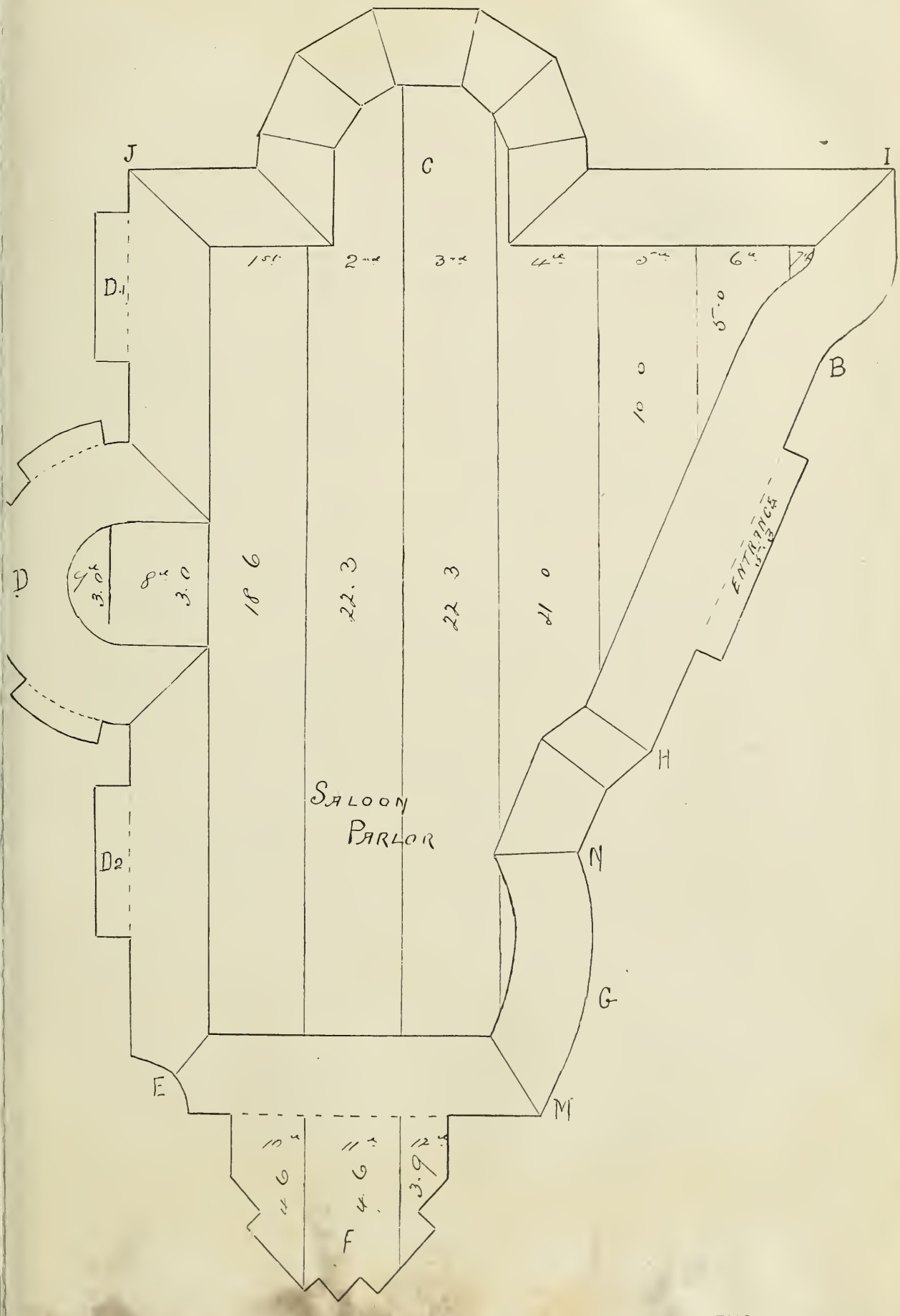


DIAGRAM 2, SHOWING THE ARRANGEMENT OF THE BREADTHS AND BORDER.

Front and Back Parlors, Main Hall and Extension.

DIAGRAM No. 3 represents the front and back parlors, main hall and extension of an ordinary city house. To measure for three-quarter carpet, after first drawing a plan of the rooms and hall, measure the entire length in feet, inches and fractions of inches on both sides, and take the width at the ends.

Locate the jogs, and take the measurement on the fireplace side of the room, and the sum of these measurements plus the width of the casing of the sliding-door will verify the measurement of the entire length of rooms.

Measure from the rod of the sliding-door to the front and rear baseboards respectively.

Fix the positions, and measure the width and depth of the windows.

Measure the baseboard and molding of the casing of the sliding-door, beginning at the baseboard of the straight side.

Measure the width of the sliding-door.

Measure the baseboard and molding of the casing of the sliding-door, beginning at the baseboard on the fireplace side, and the sum of this measurement and measurements of the baseboard, and molding of the casing of the sliding-door (beginning at the baseboard of the straight side), and the width of the sliding-door, will show the entire width of the room.

The hall is measured on the same general principle for a carpet; but for oil cloth or linoleum the measurement of the width should be taken to the extreme edge of the nosing inside of the banister—3 ft. 3 in.

The measurement of the extension or small room requires no special explanation.

The rooms and hall represented by the plan would require the following quantities of carpeting and border, no allowance being made for waste in matching: For parlors, 38 5-6 yds. of ⅝ border; for parlors, 67⅓ yds. of ¾ carpet; for hall, 17⅛ yds. of 9 in. border; for hall, 14 yds. of ¾ carpet; for extension, 13 yds. of 9 in. border; for extension, 9 yds. of ¾ carpet.

The border is run the square of the room. Take the

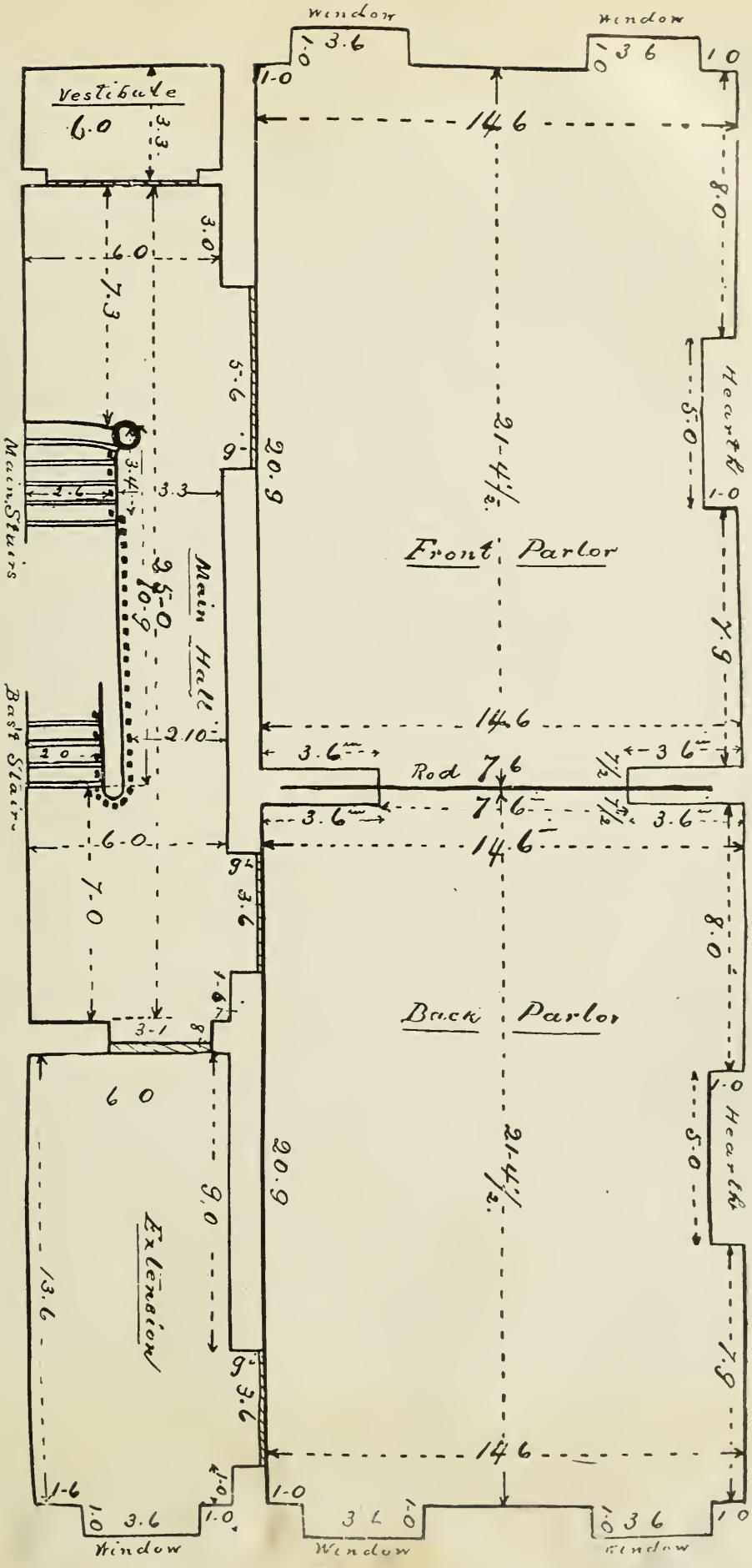


DIAGRAM 3, FRONT AND BACK PARLORS, MAIN HALL AND EXTENSION.

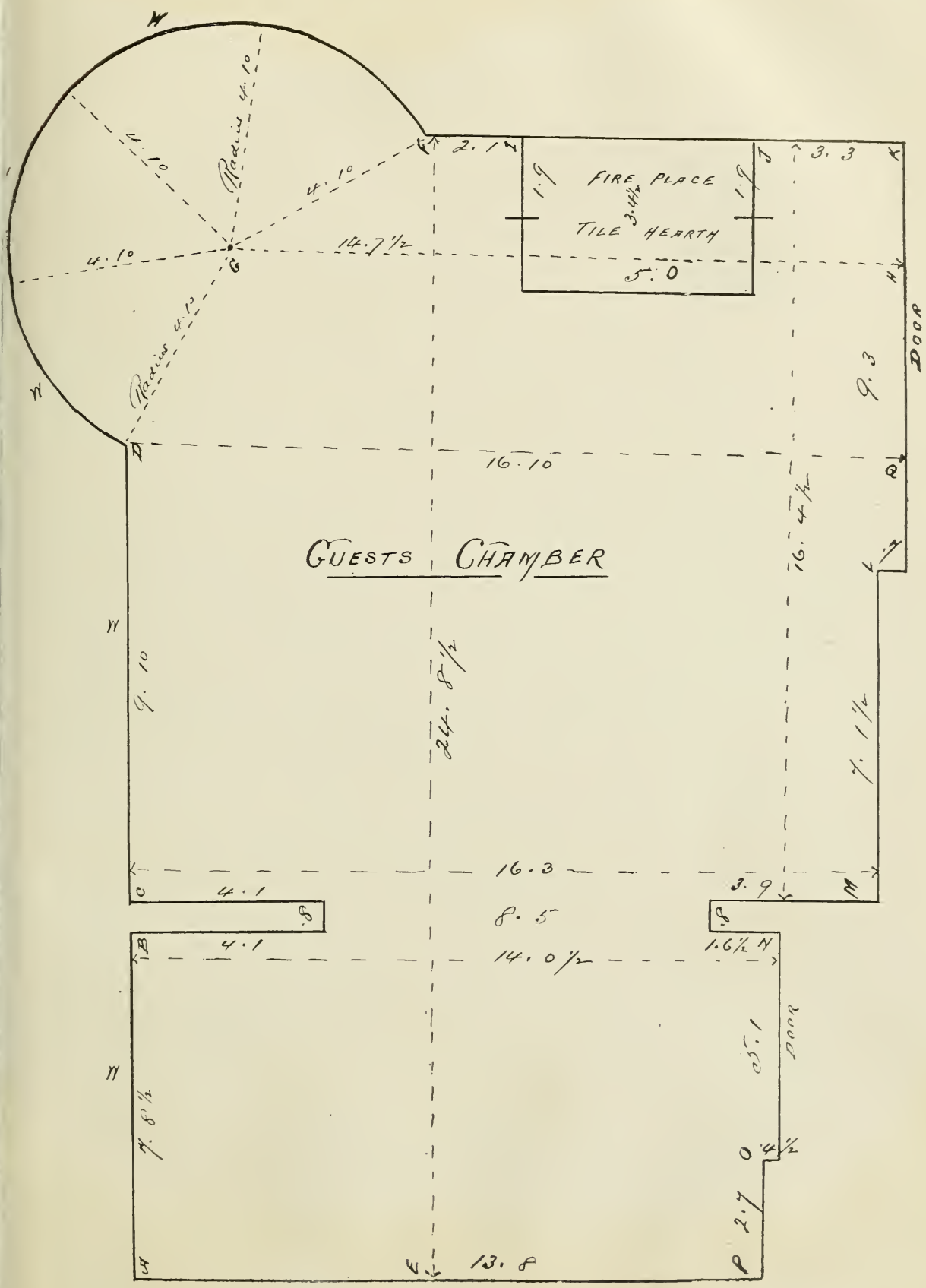
length of the front parlor, 21.4½, and the length of the back parlor, 21.4½, which, doubled, makes 42.9, and the other side, of course, makes the same amount. Then there is a strip across the front parlor of the width of 14.6, and a strip of the same width on the back parlor, which doubled makes 29.0.

	Ft.	In.
	42	9
	42	9
	14	6
	14	6
3	114	6
	38	1-6

The border should always run on the straight side of the room, and be turned under at the sliding-doors, when these run into the partition. A border and mitre should never be turned around the sliding-doors of a parlor, not even if it is a 9 inch border. After the border is run around the square breadth of the rooms, the carpet is filled in from border to border and then cut at the sliding-doors, so that the breadths of carpet for the two parlors will match each other where they come together at the sliding-doors.

A Guest Chamber.

To measure the guest chamber represented in diagram No. 4, first measure from A to B, then from B to C, next from C to D, and then from E to F. Find the radius of the circle, mark the point G on the floor and tie this by a direct straight line to H, this being a very important measure. Then measure from F to I, from I to J, from J to K, and take the depth of the fireplace and hearth. Next measure from K to L and take the depth of the wall recess. Measure from L to M, M to N, N to O, O to P, P to A, B to N, and C to M. Take also the measures of the partition D to Q.



AM 4, A GUEST CHAMBER.

A Hall of Unusual Shape.

THE hall shown in the diagram No. 5 was situated on the second floor of an old-fashioned dwelling house. In this case the most interesting feature of the work was the cutting of the carpet, which was done as follows:

With the measurer's diagram before him, the cutter marked on the floor of the carpet workroom a duplicate plan of the exact dimensions required for the carpet.

In marking out this enlarged plan he first made, with the chalk and line, a straight line running from *a* to *b*. The figures which appear in the diagram here indicate the small measurements taken from the various corners or angles of the hall. in the plan, and proved by adding together the various small measurements taken along it. The cutter then got the angle for the line which runs from *b* to *c* by measuring from *b* to the straight line from *c* to *d*, which is according to the measurement point *e*, exactly under the point *c*, and then measuring to this point *c*. These measurements are indicated in the diagram by dotted lines. Having reached the point *c*, the cutter drew the straight line from *c* to *d*, which, according to the measurement given in the plan, was made 1 foot 10¼ inches in length. The angle from *d* to *f* was then obtained by carrying a dotted line from *d* out to the point *g*, that is, to a point directly under the point *f*. A dotted line was then run up to *f*, a straight line, 1 foot 7 inches in length, was drawn from *f* to B, and it then became necessary to square the angle between B and D, and next to find the distance from the angle D to the point E, which was 5 feet 9 inches, the widest part of the hall being along the line U to V, which, as drawn, is 2 feet 10½ inches from the point E, and the same distance from D. In order to get the proper curves for the space between E and D the cutter measured every 5 inches, as shown by the figures on the diagram. As the point D was not on a line with E, it was necessary to square the angle again, as shown by the dotted lines, measuring 2 feet 10½ inches by 2 feet 6½ inches. The next line laid out was that running from E to F. From that point to the point *a*

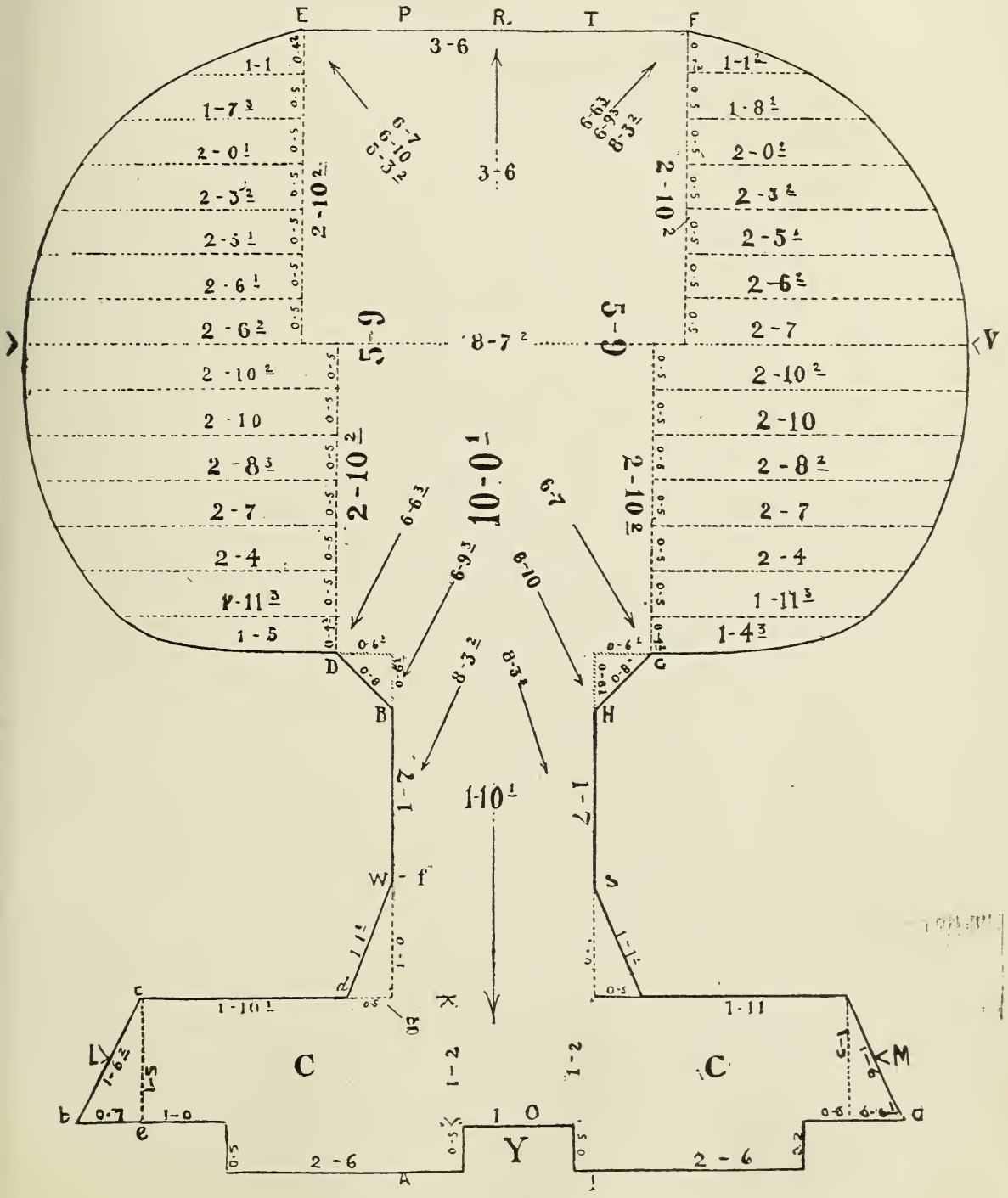


DIAGRAM 5, A HALL OF UNUSUAL SHAPE.

the cutter proceeded in precisely the same manner as on the opposite side.

With his lines laid down as shown in the diagram, the cutter's next step was to prove the correctness of his work as compared with the plan by making the cross measurements indicated by the arrows, as for instance, from F to D, B and W, and from E to G, H and S.

Having the plan properly drawn out on the floor the cutter then began the cutting of the carpet. Starting with the border from the point A, he ran it in a straight line to B, making a mitre there and another at D, and then brought the border along the large curve from D to E by cutting half or quarter mitres every 5 or 6 inches and folding under the superfluous material. The border was not cut entirely across, a portion of the outer edge along the entire curve being left uncut. At E another mitre was made, and the border was then run along the straight line from E to F. The curve from F to G was then fitted as on the opposite side. Mitres were made at G and H, and the border then run from the latter point straight to I, and thence to the point A. The spaces C were next filled by placing one breadth of carpet from M to L. This space being but 1 foot 5 inches in width there was enough material left from the breadth of carpet to fill in also the triangular spaces at *a* and *b*. Next a full breadth was run from the dotted line opposite D to P, and another breadth was run from R to Y. One more width running from the dotted line opposite G to T left uncovered only a space on the right side 4½ inches in width at the widest part and tapering at each end to a point. This was covered by using the waste of the middle width, and the job was then completed.

A Front Chamber.

THE method of measuring a front chamber as shown in diagram No. 6 will be found interesting and suggestive, as the peculiar shape of the room presented several technical difficulties to the measurer.

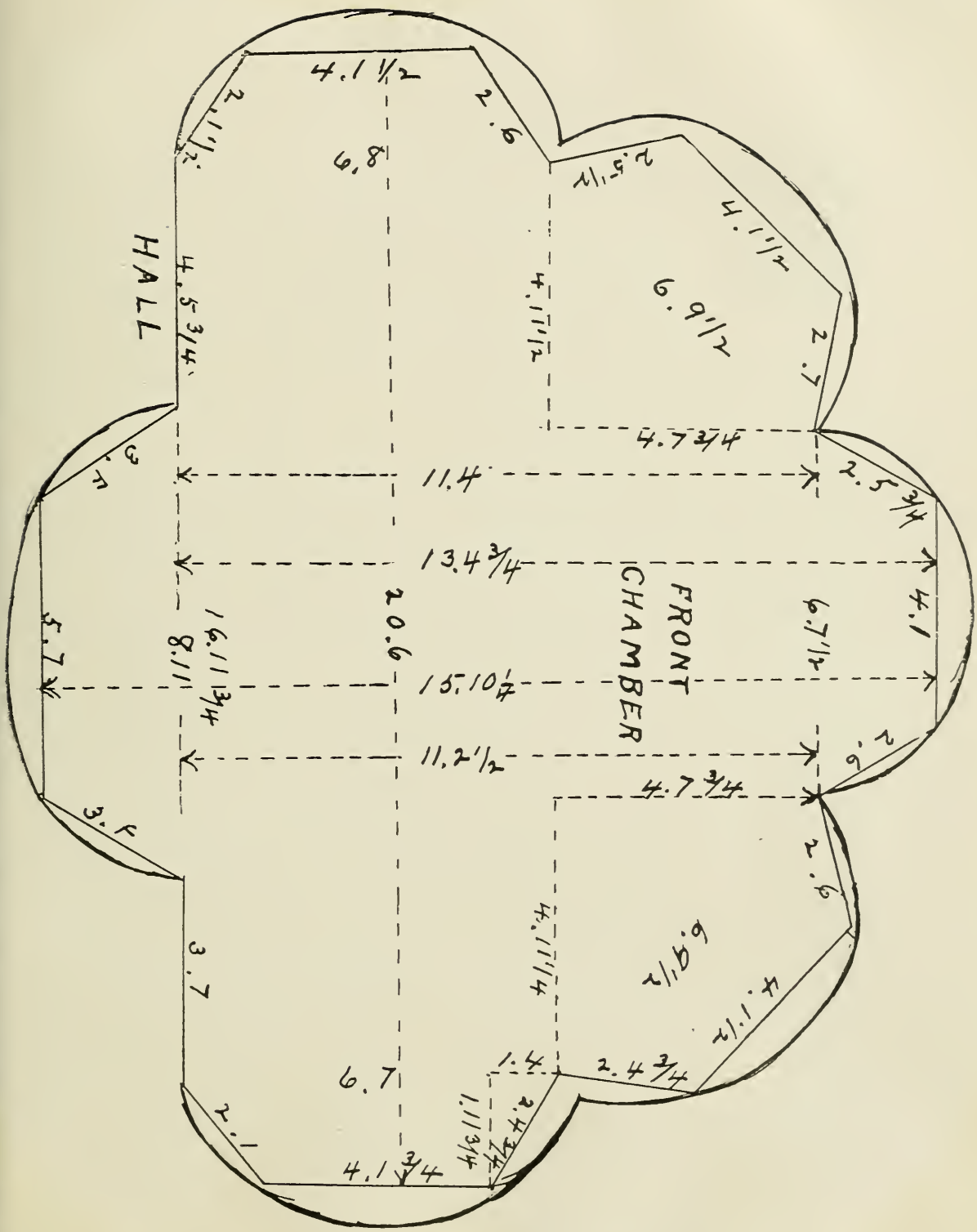


DIAGRAM 6. A FRONT CHAMBER.

Main Saloon of a Steamship.

IN measuring this saloon, first mark the centre line with chalk where you can get the full width of the floor. Usually a joint at the centre of the floor board forms the centre of the boat and is continued its full length. But this should not be taken for granted, the centre line being always measured or marked on the floor where possible. Continue measuring from the bow of the boat on the centre line 13.6½ which is opposite the point of the bow curve. Measure straight across and show the distances on both sides of the centre line and mark the position at each extreme end. Then measure from the centre line from the bow to the position measured at the cross line 13.2½ on either side. Measure the offsets at right angles from the 18.9 line at the intervals best suited for the purpose. Then measure on the centre line again 3.9 to the obstruction in the centre of the boat. Measure the curve corners at both ends, see that the measures are true and mark the points on the floor, then get the straight measures on one side of the obstruction. Sometimes this space is filled with chairs and the full width of the passage cannot be taken all the way across. In this case form a straight line toward the outside at a certain distance from the obstruction at both ends (in this case 6.0), and from the new line take the offsets at specified intervals. Repeat this for the opposite side, then measure the centre again to the next obstruction as shown on the diagram and so on to the stern, showing all obstructions on the plan and giving all the measurements. The stern curve has to be measured differently from the bow, as shown on the diagram, in order to avoid the obstructions. Locate all the stanchions, masts, etc. Add all the centre measures together, which give a measure of 108.2, this being the entire length of the saloon.

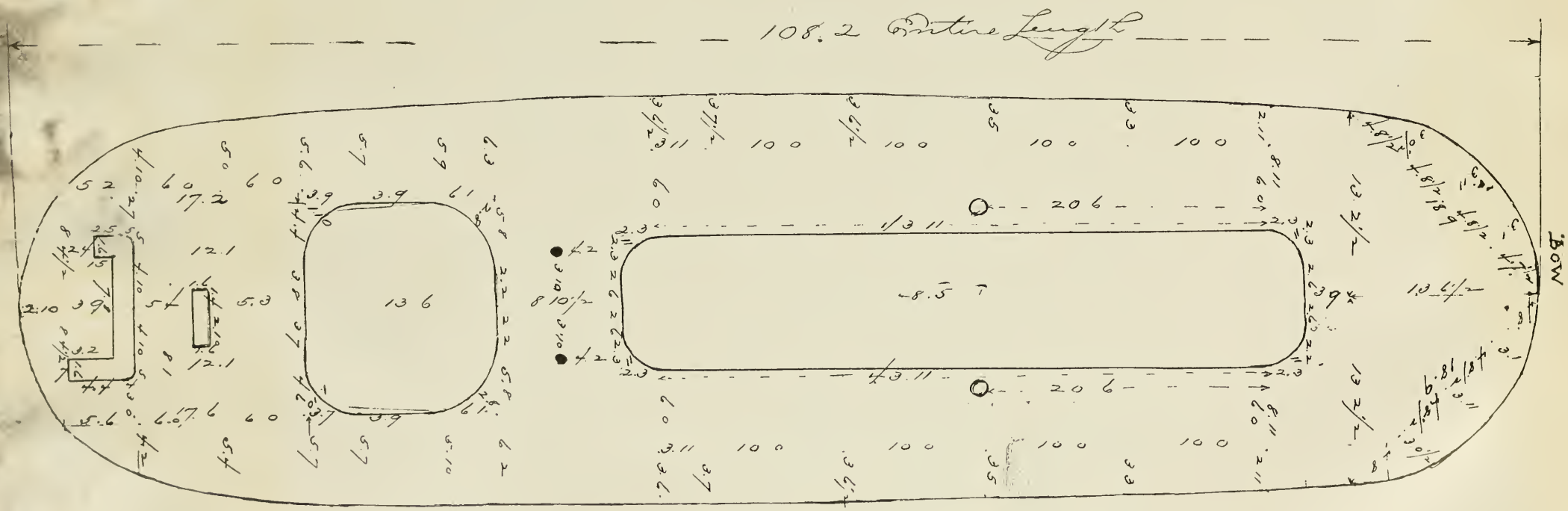


DIAGRAM 7, MAIN SALOON OF A STEAMSHIP.

First Floor of an American Basement House.

THE diagram No. 8, drawn for this floor, shows the position of the stairs in connection with the main hall, but as the upper part of the stairs extends over the line of the rear part of the main hall it would be preferable to plan the stairs on a separate sheet and show only the floor line of the stairs on the main hall plan.

In measuring, start from A to B, B to C, C to D, D to E, E to F, F to G, G to H, H to A. Take hearth measures, curve measures and all short measures carefully and check them by one long measure. Make a note on the plan of the description of flooring, the material of which the hearth is constructed, the location of elevator, toilet rooms, windows, etc. Then measure the coat room. In this plan the door forms part of the curve and is fitted on the hall side with a mirror. Usually rugs are put on this floor, but the measures given will answer for any covering.

In measuring the stairs, show the lower curve of the riser accurately. Give the width of each step as shown on the plan at the foot of each riser, then give the depth of each tread on the wall side. Note the length of the risers and measure down over the tread and risers to the wall side for a check measure *net.*

Note the material of which the stairs are built. These measures will answer to cover the stairs entirely, for a strip and for pads and invisible stair rods.

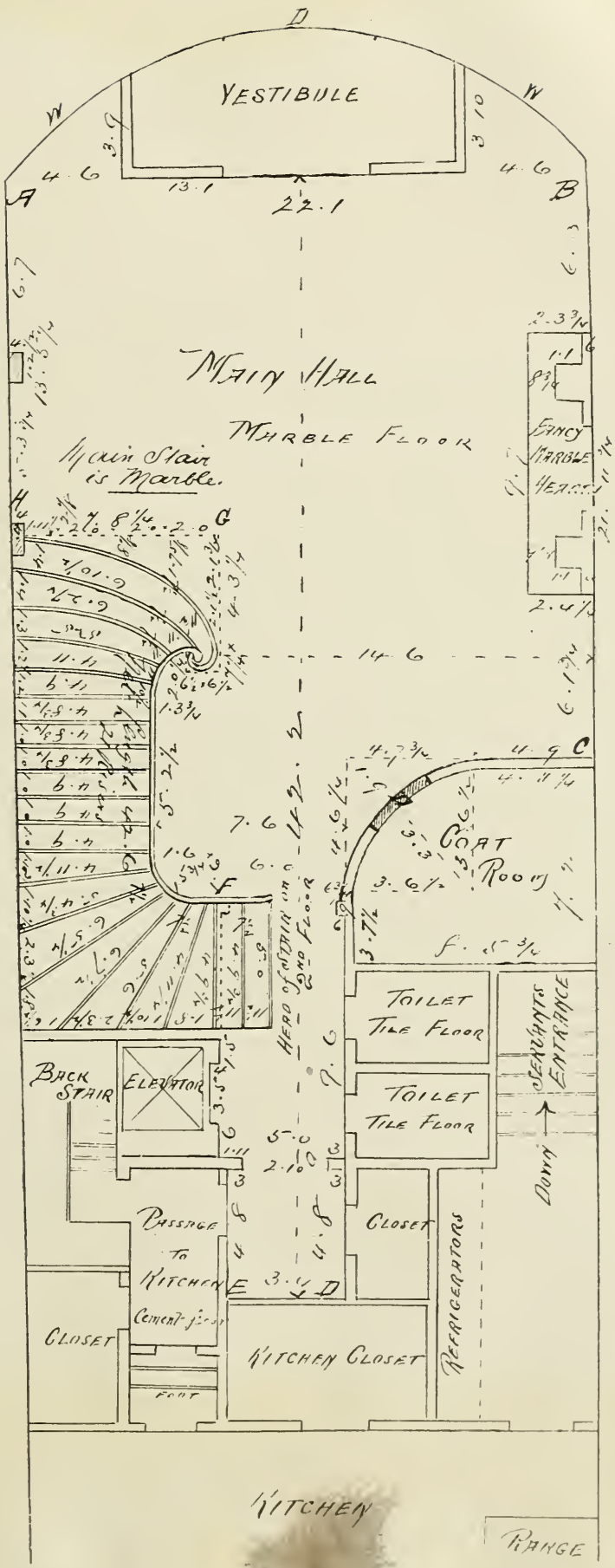


DIAGRAM 8, AMERICAN BASEMENT HOUSE, FIRST FLOOR.

Second Floor of an American Basement House.

AFTER drawing the diagram No. 9, as shown here, measure first the drawing room. Place your awl at point A and measure to B, marking off at stated intervals the spaces which in your estimation are most suitable to show the curves for the offsets. Then take all the measurements of the offsets, then measure from B to C by bringing in the tape line 3.0 from the base and running it in front of the hearth. All these measures can be taken as you proceed. Then measure from C to D, showing the depth of the door up to the slide, then from D to A, and around the swell front to B, showing the width and depth of the windows. Proceed in the same way with the stair hall and elevator hall, measuring from E to F, F to G, G to H, H to E, I to J, J to K, K to L, and L to I, giving all the short measurements; then measure the dining room from M to N, N to O, O to P, P to M. Take all the short measurements and see that they tally with the long ones. Note the kind of flooring. Usually in this kind of a house the second floor is parquetry, with or without border. If there is a border, mark how it runs on the plan, using for this a blue pencil. Then measure the breadth of the border from the bases and put that on the plan, also in blue pencil. In most cases rugs are used on parquetry floors, but if the measures are taken as shown on this plan, they will answer either for rugs or to cover the floors entirely, with or without borders.

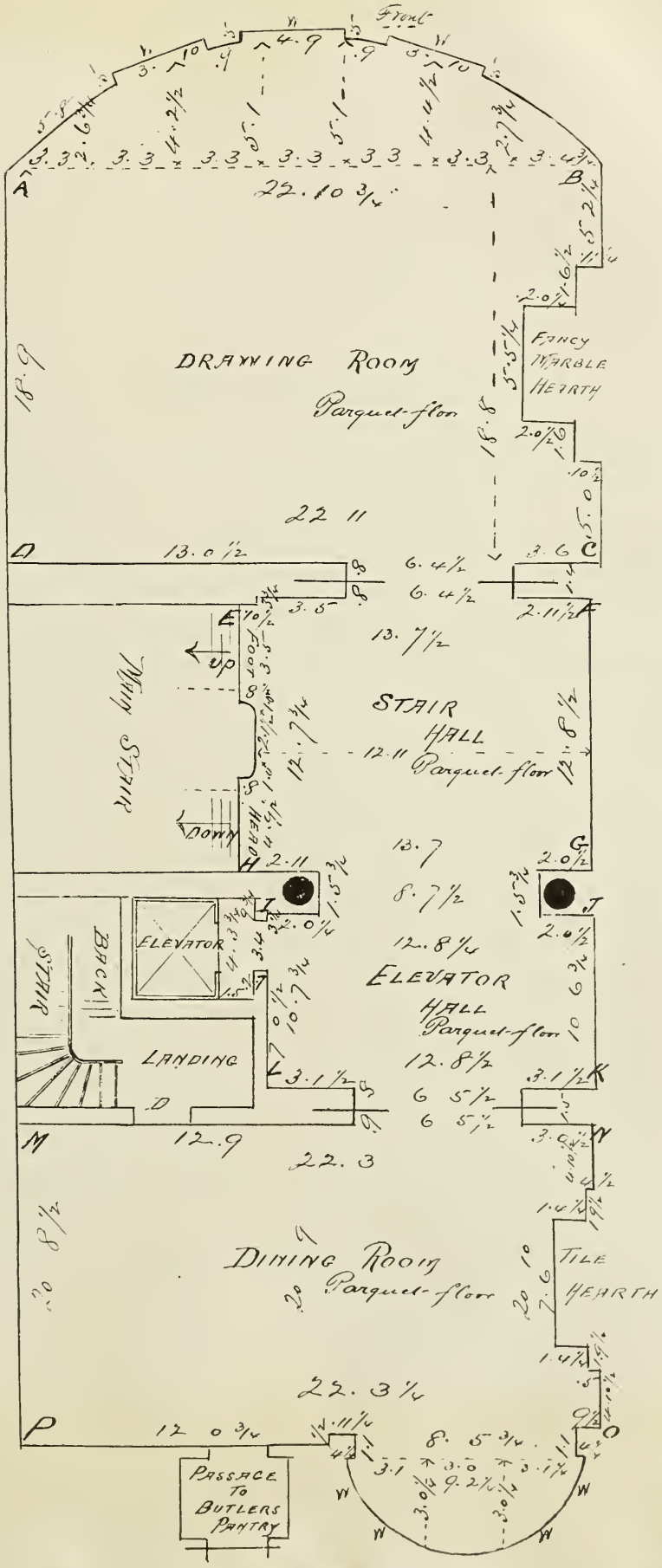


DIAGRAM 9, AMERICAN BASEMEN ISE, SECOND FLOOR.

A Peculiarly Shaped Hall.

To measure the hall shown in the diagram No. 10, the first thing necessary after having made an accurate plan of the hall is to draw a line from A to B through the centre of the hall. All the measurements in width are taken from the centre line to either side. The measures of the front or oval part of the hall are taken from the centre line at every foot from A to C. Then the lengths are taken from A to C, C to I, I to D, D to J, and from J to B, which will give the total length. The next step is to measure from the point D on the centre line to the corners E, F, G and H; then from the centre line to E and H, which will give the entire width of the hall; then measure the width at C, I, D and J, and from E to F and G to H, locating the doors and also giving the depths of the doors. The measure for the circular sliding-door is obtained by the same process of measuring as that used for the oval part of the hall. Measure from the centre line to the door at every foot from J, and take the measurement at Q and R. The other offsets and doors are then measured separately. It is well to measure the total length and width also, as this will prove the shorter measurements taken. At the front door the measure is taken from the centre line to T and V, and from S to T, and from W to V, and from S to W. The small offsets at each side are measured separately.

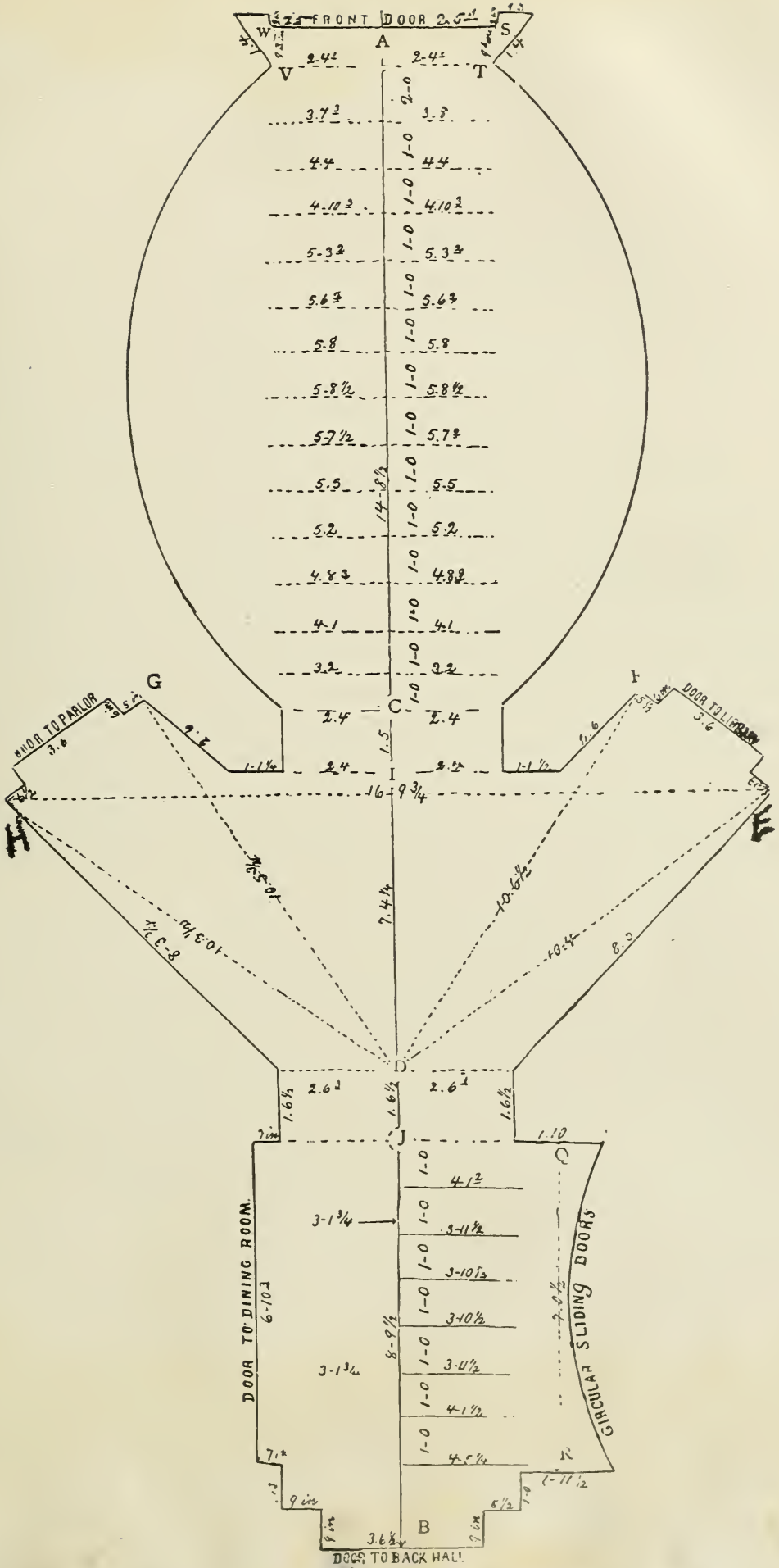


DIAGRAM 10, A PECULIARLY SHAPED ...

A Church.

TAKE a diagram of the entire church, as in Fig. 11, then measure the chancel completely to the foot of the lower riser, then the space for the choristers, including also the pulpit, reading desk and steps; then the choir room, next the body of the church, locating the position of all aisles and alcoves, and finally the inside measurement of the pews. Note on the plan what spaces are marble or tile or any other substances than wood, and whether the pews are raised above the floor level or not, and if they are raised, how much; also if the riser is hardwood finish or otherwise; also if the aisles or any of the spaces are to have strips only or are to be covered entirely with carpet. Also note whether the choristers' seats are screwed down over the carpet or not.

In dealing with this subject of church measurement, a diagram of a typical Episcopal church is presented, because it covers all the points involved in the measurement of any other church. The plan of a Roman Catholic church would be practically the same, such differences as might exist being unimportant so far as the carpet measurer is concerned, while the plan of the ordinary Protestant church (Methodist, Presbyterian, etc.) is so much simpler that it can present no difficulties whatever to the careful observer of this diagram.

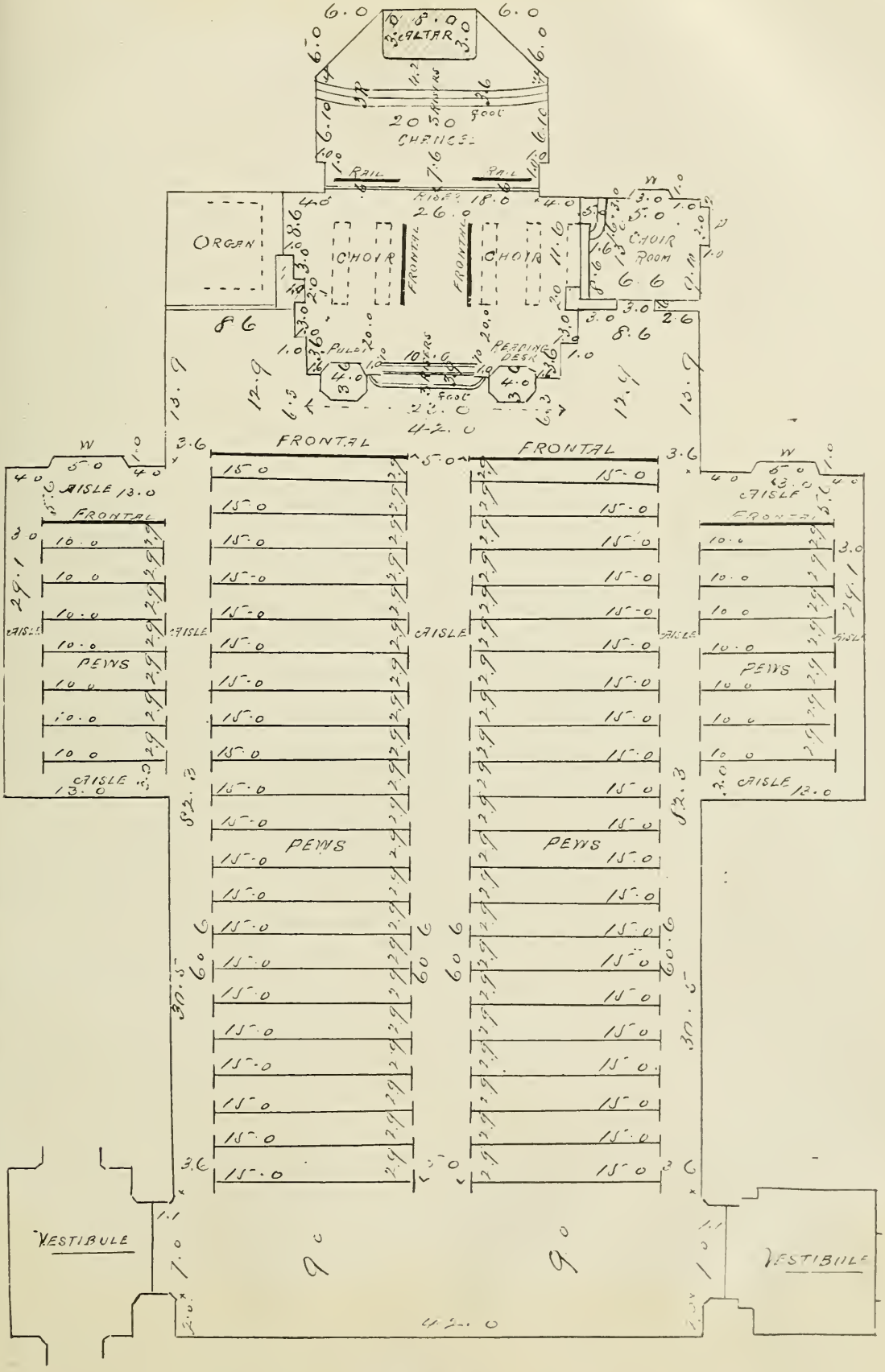


DIAGRAM 11, A CHURCH.

A Theatre.

AFTER having drawn the diagram shown in Fig. 12, measure each space separately. Start on the foyer and complete the section, marking the long measures and seeing that the total of the short measures agrees with the long ones. Take the offset at the circles and show the location of all aisles at that end, leaving distinct chalk marks on the floor for the connecting measures. Then measure one side of the promenade, next the boxes on that side, then the steps down and each aisle completely as you proceed. Then measure the opposite promenade and boxes. Note on the plan what spaces are to have runners or strips and what are to be covered entirely with carpet; also note what parts, if any, are marble or cement floors. Note, in a word, any matter to which special attention should be drawn for the cutter or layer.

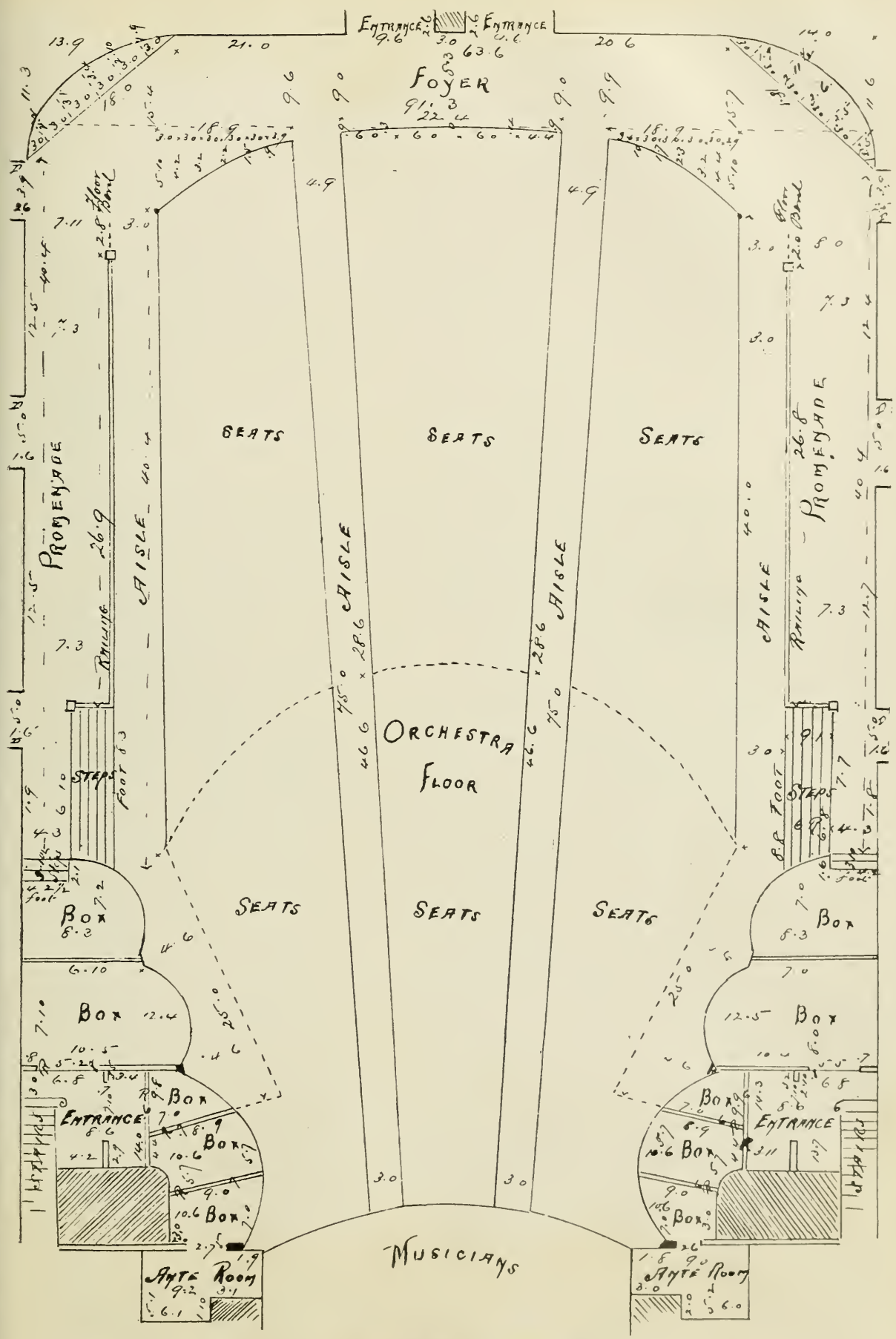


DIAGRAM 12, A THEATRE.

Front and Back Parlors.

To measure these rooms, after having first drawn the diagram 13 as proportionately as possible, and marking the front of the house "front," the windows "w," the doors "d," and the hearths, tile marble, brick cement, etc., as they may be, start at point A, measuring to B, taking the measures 8.8, 3.4, 4.0¼ and 2.10; then from point C to D, taking the measure 34.1½, giving all the short measures and squaring the angles. Then measure from E to F, marking the short measures and the depth of the door. Then measure from F to A, showing all the short measures on that side of the room, also the length and depth of the hearth, doors, etc. Then measure from I to J, from K to L, M to N, and O to P. Of course see that the total of the short measures agrees with the long ones.

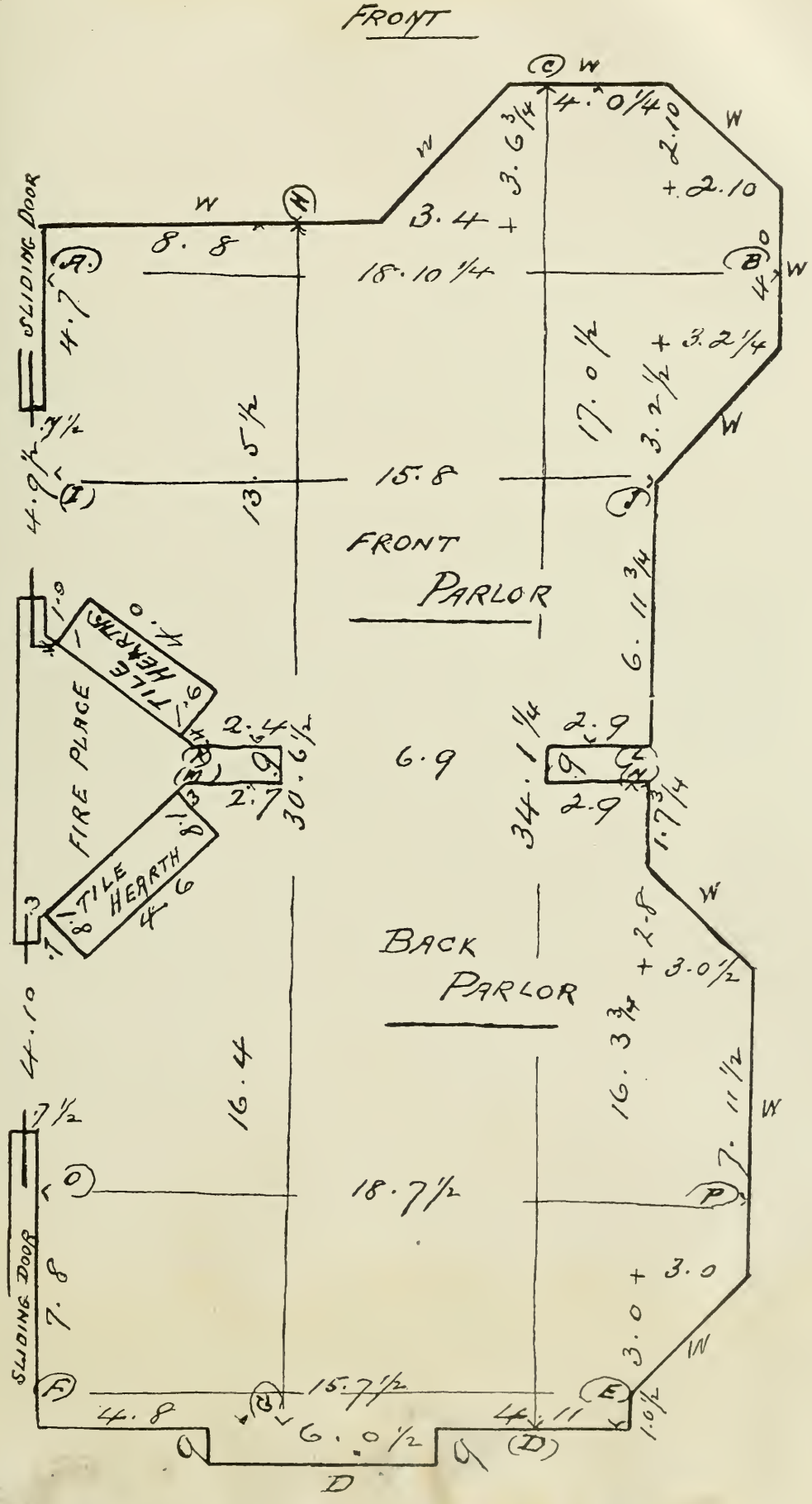


DIAGRAM 13, FRONT AND BACK PARLORS.

Part of the Second Floor of a Seashore House.

IN the part of a second floor of a seashore house, shown in diagram No. 14, there is represented a room with irregular angles. Draw the diagram as near as possible to the shape of the rooms and measure the rectangular chamber first. Next measure the dressing room, then the angular chamber, starting at the partition wall and including the closet measures. Square the angles as you proceed on that line, then place the awl at point A and take off the measures 15.9½, 19.2, 22.0—20.2, 10.6, 10.3 and 6.6. Then place the awl at point B and take off the measures 8.11½, 13.5 and 11.1. All the measures must be taken very closely and accurately.

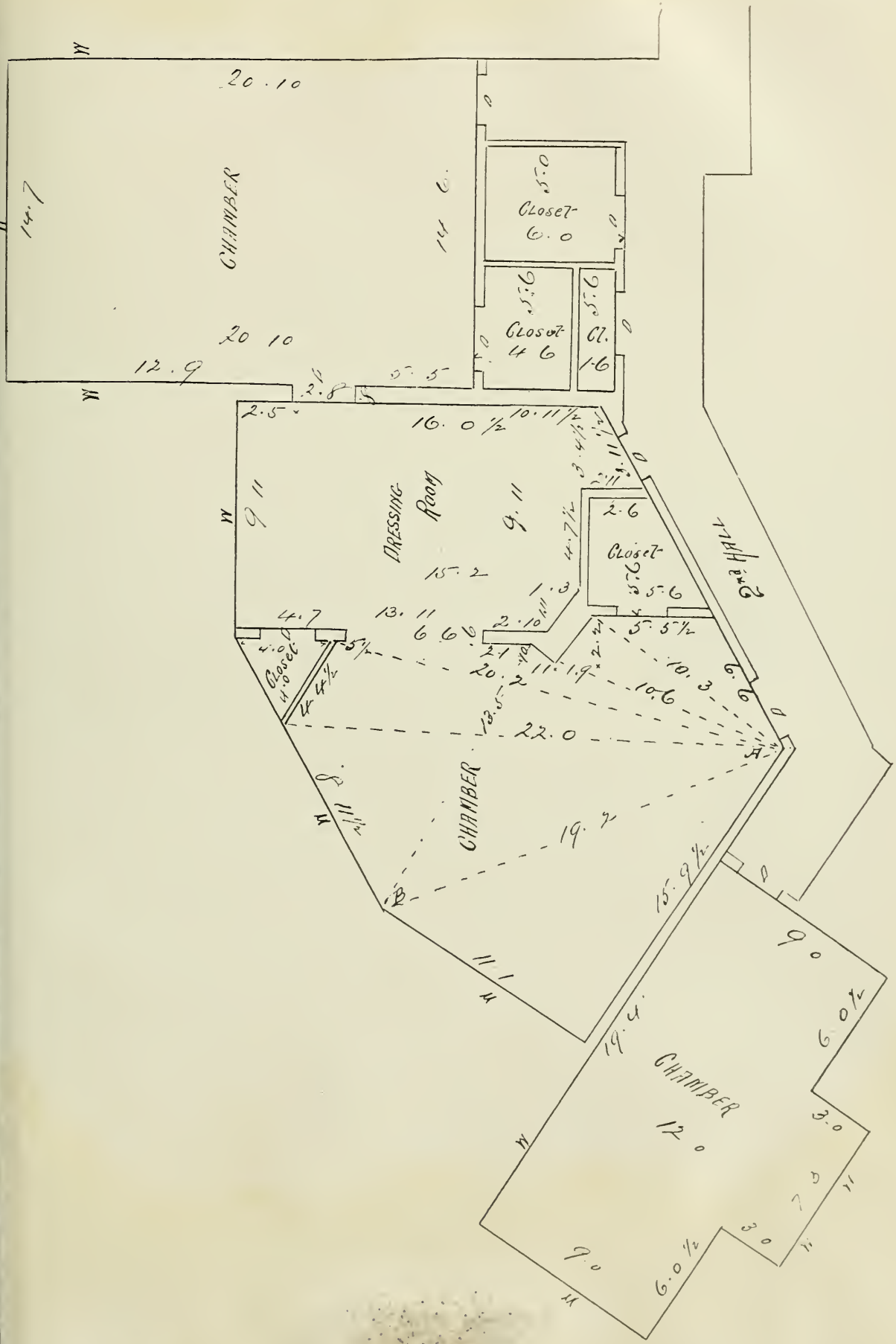


DIAGRAM 14, PART OF THE SECON .OOR OF A SEASHORE HOUSE.

Winding Stairs.

IN measuring the winding stairs shown in diagram No. 15, measure each tread separately, taking the width just under the riser, and the other measurements as shown on the diagram. To prove the total length, run the tape measure from top to bottom over the treads and risers and close to the wall side. By marking the figures in this manner they answer all purposes, whether the stairs are to be covered entirely or to have only a strip, and they also provide for the use of the invisible stair rods or pads. Always make a note if the stairs are constructed of any other material than wood, such as marble, cement or iron.

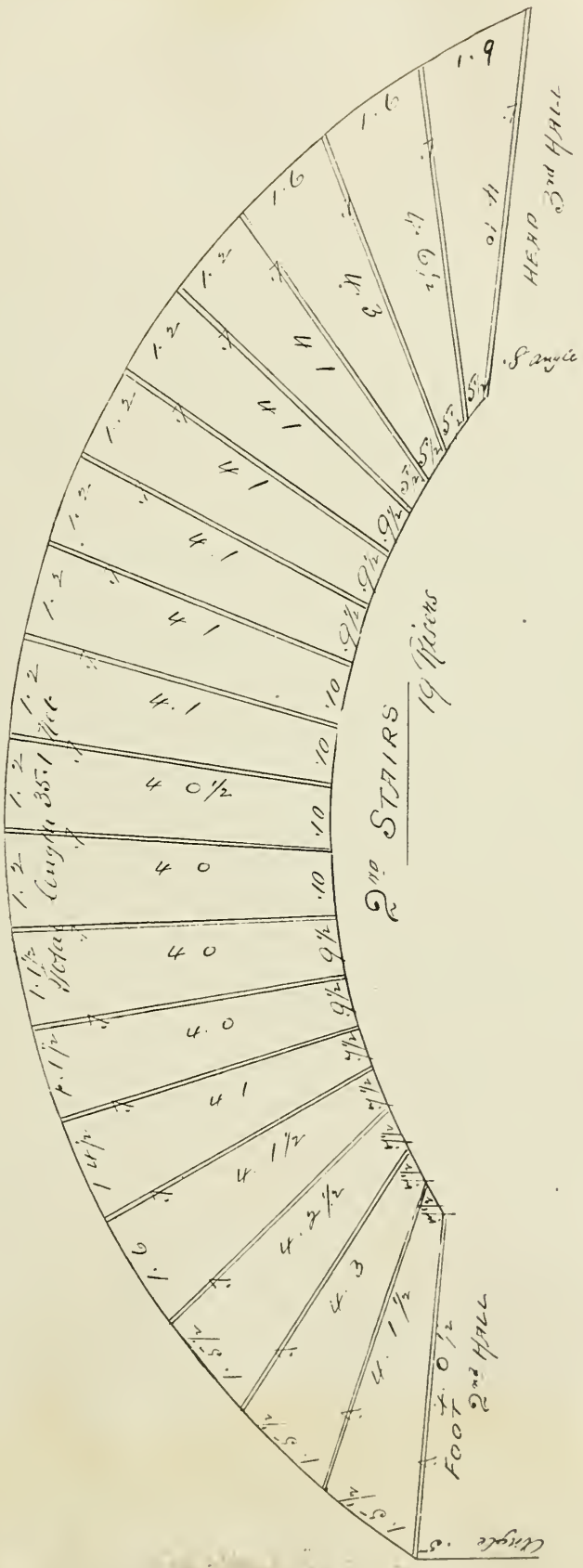


DIAGRAM 15, WINDING STAIRS.

First Floor of a Suburban House.

IN measuring the floor shown in diagram 16, begin to measure from the front to the back, completing each room as you proceed. Square all angles and give the measure of all window recesses and closets, width and depth of hearths, etc., and give names to these spaces on the plan, such as "tiled hearth," "range," "closet," "sink," "dresser," etc., so that no matter whether the carpet is bordered or not the cutter can determine where to stop the border or to do any piecing or filling in, or the oil cloth cutter can designate the best place to make cross joinings.

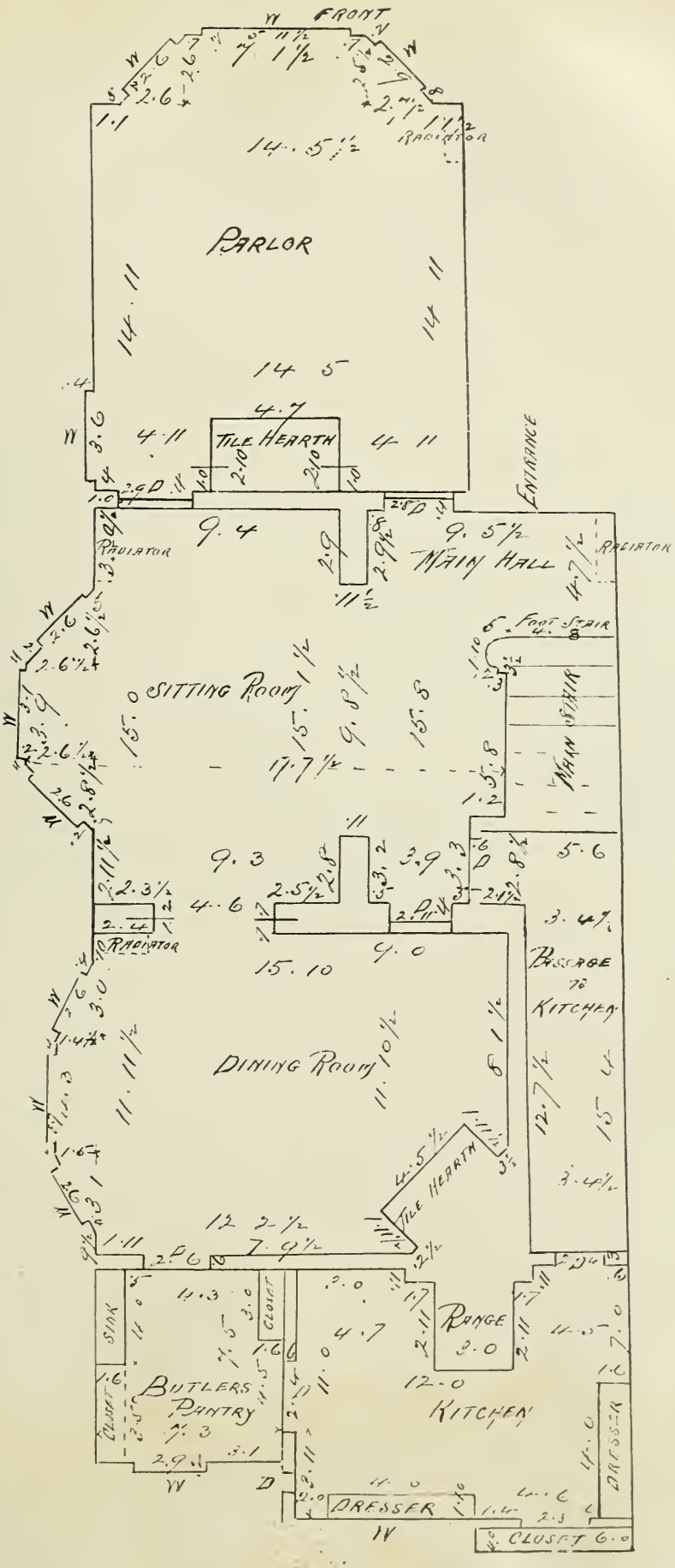


DIAGRAM 16, FIRST FLOOR OF A SUBURBAN HOUSE.

An Oval Room.

To measure for this room, first form, as in diagram 17, a rectangle from the centre line, locating each corner on the floor. Measure from A to B, B to C, C to D, A to D. Take the right angle of "off" measures as you proceed 2.0 apart, or as near as the space requires at any projections of the line, such as hearths, etc. The diagram is really sufficient in itself without any explanation.

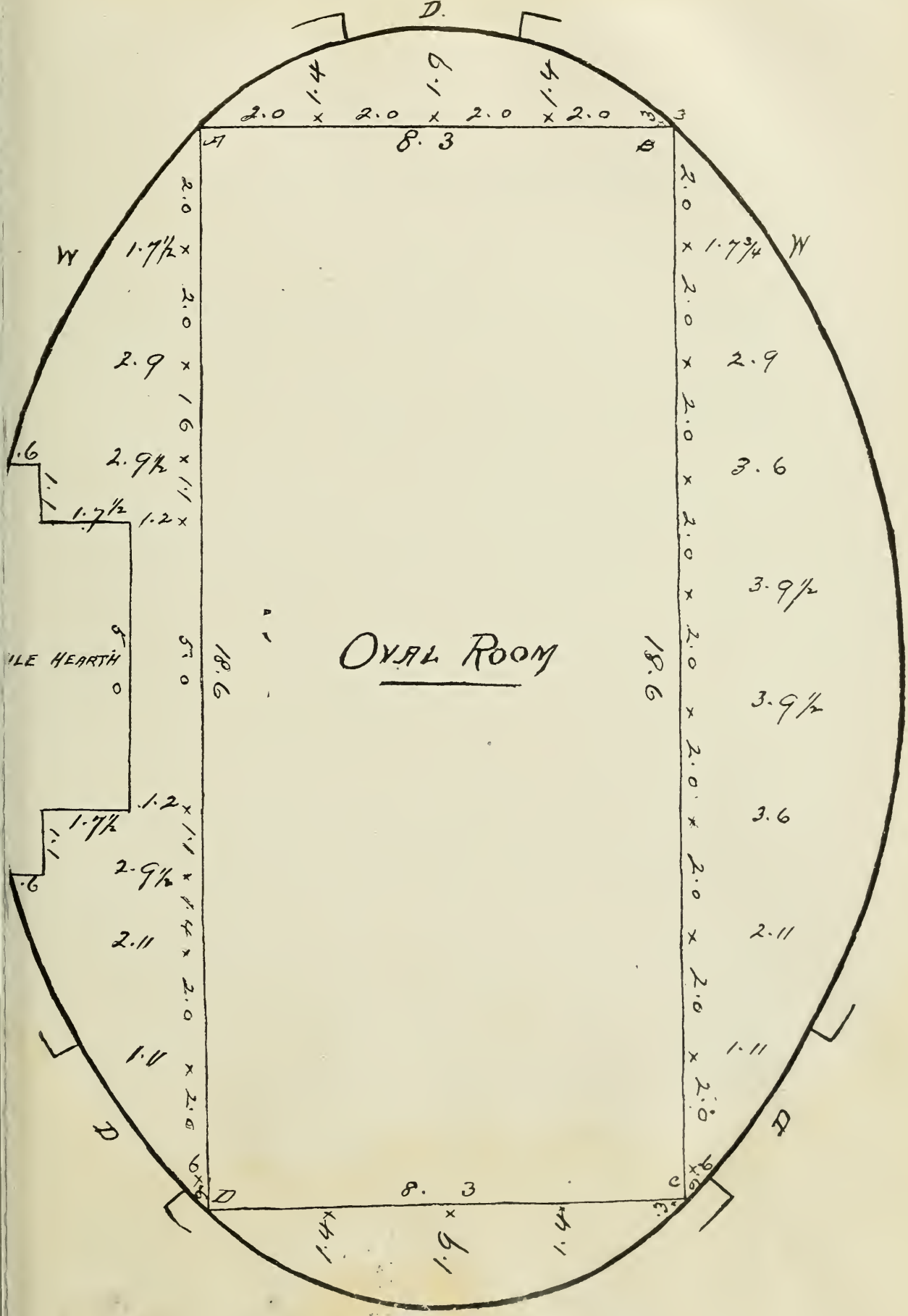


DIAGRAM 17, AN OVAL ROOM.

Points in Measuring and Laying.

Measuring.

IN most carpet plans the front of the house is at the top of the diagram, but some measurers place it at the bottom. The important point to remember is that all the measurers for each house should agree in this matter, the front being always at the top or always at the bottom of all the diagrams.

In making estimates before the carpet has been selected, calculate the yards net and then allow from a foot to a half-yard for each breadth. When the carpet has been chosen and the pattern is therefore known, that will be taken into consideration in making the estimate.

In measuring stairs mark on the plan the number of steps, and if they vary in width note the variations.

A rule is useful in place of a tape line when it is necessary to measure under furniture or in any places where a tape line cannot be used.

When the carpet is to have a border take the measurements as close as one-eighth of an inch.

Always begin at the straight side in measuring across a room.

Laying.

WHEN a front room and a rear one are connected by sliding or folding doors, the breadths of carpet in both rooms should run with the figure toward the front, if the carpet is of the same pattern in both rooms, but if the pattern in one room differs from that in the other, each room should be treated independently, which means that the breadths in each room should run toward the windows in that particular room.

In laying large carpets without a border, begin at the back and the straight side of the room.

In the main hall the breadths of carpet should run from the entrance. In all halls above the main one the breadths should run toward the front.

In laying straw matting the knee stretcher should be employed except in long spaces or where the centre is full, as there a vise is more effective. When lining is used with matting avoid having the seams of the lining and the matting come under each other.

In carpeting a single rear room, let the breadths run the longest way, whether the figures point toward the windows or not.

It was formerly the rule that the border of a carpet should follow the shape of the room except that recesses of less dimensions than the width of the border must be covered with filling or body carpet instead of border. But often at the present time the idea is to have a rug effect and all recesses are usually covered with body carpet laid outside of the border. This plan is frequently followed in the case of a bay-window. The customer may decide such points.

In all halls above the main one the top of the figure should point toward the front.

The breadths in an alcove should run the same as they do in the room of which it is a part.

When a back parlor and the hall are connected with the front parlor by large doorways, the breadths in the back room and hall should run as they do in the front parlor if the carpet is the same.

In laying stair carpets begin at the bottom of the stairs, for stretchers are used in such work and the proper purchase cannot be obtained if the layer does not begin at the bottom of the stairs.

As a rule the seams of carpets should run from front to rear.

When the carpet in a hall and parlor is all of the same pattern, the top of the design should point toward the front door and front windows. If the pattern is not the same, the

top of the figure in the hall carpet should run from the front door.

The figures in a stair carpet should point upward.

In laying a plain Ingrain filling carpet, run the widths from the door or end of the room toward the windows, as the seams will then be less conspicuous than they could be in any other way of laying.

In cutting floor oil cloth or linoleum from 1 to 2 inches should be allowed for trimming and for irregularities possible in the baseboards. After being cut linoleum or floor cloth should be spread out on the floor for a few days, and if it is wrinkled it should remain spread on the floor for a week or more. If it wrinkles after being laid it should be cut and trimmed on the sides or ends as may be required. This should be done immediately to prevent cracking of the fabric.

In strongly marked patterns, and particularly in floral effects, the top of the design must point toward the windows, and this rule is particularly applicable to parlors and front rooms generally.

Some layers claim that when a carpet has a cut pile the pile should run toward the strongest light, but the best authorities on this subject declare that the pile should have nothing to do with the running of the breadths, as the figure alone should be studied whether the pile is cut or not.

Treatment of Floors and Floor Coverings.

Treating Floors for Rugs and Carpets.

OMETIMES when it is desired to stain and polish a floor, and strew rugs about it, the boards of the floors are not in a fit condition: that is, they are uneven and badly fitted together. If in such a case it is decided, either on account of health, economy or appearance, not to have a carpet cover the entire floor, the first thing to do is to have the boards attended to. If the cracks are large, they should be filleted with thin strips of wood; if only small, they may be filled in with putty, which, when hard, can be painted over and will look like the wood. All unevenness must be planed off, and then the staining process may be begun. It is absolutely imperative not to hurry the operation; both the stain and the varnish must have plenty of opportunity to dry before the room is used, or all the work will be in vain. This filleting or filling in of spaces is important, for it does away with one more harbor for dust, flies, etc. If there are paint spots on the floor they must of course be removed with turpentine before the stain is applied.

The simplest treatment is as follows: When a thoroughly smooth surface has been secured, let the floor be well scrubbed, and then left to dry, after which either of the two following processes can be carried out—they are both equally good: Put on one or two coats of size, remembering that the subsequent success of the staining and varnishing will greatly depend on the careful application of this. Next use the ordinary oak stain, light or dark, according to taste, and when this is quite dry, lay on the floor a coat of varnish. This must be done with a flat brush, which will be found to work more smoothly than a round one. Any painter or decorator will supply the varnish; only be careful to have it mixed with quick driers,

and, above all, do not use the room until this last application is perfectly dry, otherwise the slightest mark will show, and the work will be wasted. Apply the varnish smoothly and in as straight lines as possible.

Another process is quicker, cheaper and, provided the boards are smooth, almost as effective. After the floor has been well scrubbed and dried, apply one or two coats of ordinary oak stain, the darker the better; let this dry and then polish with the following mixture, which, by the way, is the proper thing to use on any stained floor, including those stained by the process given above: Melt some beeswax over a fire, stirring some turpentine into it at the same time; when it is of the consistency of stiff paste put it into a stone jar. Apply a little of this mixture while warm with a good, firm, dry scrubbing brush (kept for this purpose alone), and brush the floor briskly, as if polishing boots, beginning at one corner and taking an arm's length at a time. This ought to be done once in three or four weeks at least.

The daily treatment of such floors consists in merely dusting them with a soft, dry cloth; washing would, of course, discolor them; spots can generally be removed with a little stain and polish. Abroad, the "frottoir" is exclusively used for polishing stained floors, and it greatly diminishes the labor, besides being much quicker in bringing about the desired result.

The most satisfactory kind of flooring is undoubtedly the parquet, which originally came to us from abroad. During recent years parquet floors have become well known among us, and even those in moderate circumstances can now indulge in this most sanitary, decorative and labor saving kind of floor. Of course, a certain amount of care is required to keep it in proper order, but it can be done with little labor and by the most inexperienced domestic. When the layers have laid the parquet they rub it all over with a cloth dipped in French polish; this has the effect of hardening the surface and rendering it ready for immediate use; moreover it will remain in perfect condition for about a fortnight or more, according to the amount of wear to which it is subject. At the end of this period a little beeswax melted in turpentine (as already

described) and rubbed over the floor with an old, soft cloth, will be all that is necessary to give a beautiful gloss; or the "frottoir" can be used for the application with the same result. The daily process in such rooms would merely consist in taking up the dust with a cloth, any little stains or spots of mud being easily removed by a little extra rubbing.

More serious damage, or accidental stains, should not be treated without expert help. Another advantage resulting from parquet floors lies in the fact that with every polishing the surface becomes harder, less absorbent and much smoother, thus acquiring a richer and deeper tint. The whole secret of keeping up a good looking floor is to do the cleaning regularly, to watch for daily wear stains, to remove them at once and to do the fortnightly or periodical polishing as lightly as possible. More harm has been done to parquets by the thick application of beeswax, etc., than can possibly be imagined.

Stains for Floors.

THE foundation for nearly all kinds of wood stains is a combination of boiled oil, turpentine, burnt umber, burnt sienna, lampblack and chrome yellow. The colors are all ground in oil.

To make a light, hardwood stain mix together one pint each of boiled oil and turpentine, one tablespoonful of burnt umber, one tablespoonful of burnt sienna and two tablespoonfuls of chrome yellow. This gives a stain suitable for hard pine and other light woods. It can be made several shades darker by adding an extra tablespoonful each of burnt umber and burnt sienna.

To make a good walnut stain use two tablespoonfuls of burnt umber, three tablespoonfuls of burnt sienna, two tablespoonfuls of chrome yellow, half a tablespoonful of lampblack, one pint of boiled oil. Mix together thoroughly.

For an old oak stain use one pint of boiled oil, one pint of turpentine, two tablespoonfuls of burnt umber, one tablespoonful of burnt sienna and two tablespoonfuls of lampblack. Great care must be used in mixing this that the lampblack shall be wholly dissolved in the liquid.

It often happens that one does not care to imitate a particular wood, but would like to get a soft, medium shade. This is easily accomplished by adding burnt umber, burnt sienna and chrome yellow in small quantities to the light hardwood stain, and then testing on a piece of board until the required color is produced. This method gives the most satisfactory results. The colors used, ground in oil, cost from 15 to 20 cents a pound, and can be purchased in pound boxes. Wood stains, to imitate any wood, can be purchased in paste form at about 25 cents a pound, and you can thin them yourself, using equal parts of boiled oil and turpentine.

The colors used should be ground in oil. The longer a floor stands before it is rubbed as a preparatory step for applying the polish the handsomer it will be. After the stain has been mixed it should be tried on a piece of planed board. The softer woods will take a deeper color than hardwoods.

The Laying and Care of Linoleum.

AYERS should not attempt to put linoleum on any floor that is not level, dry and hard.

Unevenness injures the appearance and brings about premature and unequal wear and tear of the linoleum.

Humidity causes the shrinking of the burlap which forms the back of the linoleum and thereby a shrinking of the linoleum itself, or its buckling by unequal tension, or its tearing in the midst of the cloth if the fastenings at the end do not give 'way. The same effect is brought about if the wood floor is shrinking or swelling. The humidity exuded from a cement floor contains caustic alkalis which, working toward the solution of the oil, soften the linoleum. To find out whether the floor contains dampness, cover a few square yards with linoleum, and after some days see if the floor under it has remained dry. The state of the weather is, of course, to be taken into consideration.

Softness of the floor material destroys the natural elasticity of the linoleum, and the same effect is often brought on by any soft layer under the linoleum, such as soft or thick pasteboard. This causes the linoleum easily to give 'way to the pressure of the furniture, feet, etc. Moreover pasteboard greedily absorbs and keeps dampness, and then result putrefaction of the pasteboard and of the agglutinant, mustiness, dry rot, musty smell, vermin and damage to the linoleum.

In the case of an uneven wood floor, the uneven places may be done away with, if the boards cannot be turned over, by planing, cutting away the knobs, driving the nails home, quoining larger grooves, filling hollows with chalk and glue, or with gypsum or white wood flour and glue, as is convenient. Springing boards may be joined and fastened by patent dull edge pins. Be cautious with fresh wood having still dampness in it, or when the wood can imbibe dampness from anywhere. Linoleum cuts off the air almost entirely, therefore damp wood under it may get mouldy and rotten; a sure preventive is an effective ventilation of the floor.

A cement floor well smoothed, thick, dry and hard is a

first rate floor for linoleum. The proportion of cement and sand must be regulated with regard to the quality of the materials; generally one part cement to three parts sand is taken; too much sand makes a sandy surface on which linoleum does not stick durably. With rooms having damp walls and no cellars under them, care is to be taken that the dampness which might rise or be imbibed from the floor is cut off.

A gypsum floor is also a superior and ideal one for linoleum if it is made correctly from the proper material, but pernicious and the source of much annoyance if it is made improperly or of inappropriate material. A good gypsum floor is as hard as marble, smooth and covers tightly; a bad gypsum floor is powdery, porous and may easily become cracked and bumpy. The best gypsum floor is made from pure gypsum; additions of sand, cinder and the like may make the gypsum floor cheaper, but cannot improve it.

An asphalt floor is absolutely waterproof, but, for being covered with linoleum, it must be made with particular care. It should be smooth, hard and free from tar, for soft or easily softened asphalt is very unfavorable for linoleum.

Cavities in a stone floor can be filled up and equalized. Turpentine flour paste is desirable only for wood floors, and it must contain the least possible quantity of water, be free of knobs, and so stiff that it can only be spread with difficulty. Mix one-half pound of Venetian turpentine with 6 or 7 pounds of rye flour; spread sparingly and equally, avoiding accumulations of the paste.

Linoleum cement should be used on stone, cement, gypsum, asphalt and iron. It pastes best when thinned down so that it can easily be spread. Good cement is absolutely proof against putrefaction, and while it does not withstand the continuous influence of humidity it does not get putrid like flour paste. Soiling of the surface with the cement should be avoided. If done it can only be removed with spirits, but be cautious, as spirits will cause light spots. In the cold season the cement, before being used, must be put in a warm room, kept well covered to prevent evaporation and secured against fire. There are no other reliable agglutinants. Dextrine de-

composes almost always, and then the linoleum is constantly in dampness.

Alterations of the linoleum surface are caused by the shrinking of the floor or cement through humidity, or by the extension of the fabric, especially the granite and inlaid. Spread the linoleum on the floor and leave it there if possible several days to give it time to adapt itself to the peculiar condition of the floor to be covered. As shrinking is to be anticipated add, when cutting the linoleum, about 2 inches to every 18 feet in length; that is, leave about 1 inch at each end.

Wet cleaning of the floors shortly before the laying of linoleum is to be avoided, because the humidity is absorbed by the floor and afterward does mischief. The temperature is of influence because the manipulation of cold linoleum is difficult: therefore rooms which are to be covered in cold weather should be moderately warmed.

To fix solely the edges is only advisable with plain and printed linoleum, and upon a thoroughly dry wood floor. Thinner linoleum should in all cases be pasted down entirely. To paste down the whole surface is the most rational plan. The edges should be pasted down with cement to close the joints against the infiltration of water. In this country many layers fasten linoleum on wood floors by using tacks along the seams only.

Nails should be avoided. If the floor is level and smooth, nails, which will always disfigure the linoleum, are unnecessary, but where nailing is unavoidable, small tacks without a head should be used. The joining toward the wall is effected properly if the skirting board is afterward put on top of the linoleum, or put on so that the linoleum can be shoved under it. Or a small ledge may be added to the skirt boarding. To put down the linoleum without the least joint between two pieces, overlay the edges a little bit, leaving them first free of agglutinant, then after one or two days cut off the lower overmeasure by carrying the knife along the upper edge, cement the edges down and burden them. The best loading plates for this purpose are made of cast iron. They should be about 17 inches long, 11 inches wide and weigh about seven pounds. They must lie even and may have a solid coat of paint, which,

however, must not come off, nor be sticky. If no iron plates are at hand, boards loaded with bricks may serve the purpose.

The linoleum should be laid trending if possible toward the windows, because thus the seams are least conspicuous. On wood floor, lay it, if possible, athwart the boards. As is known, small asymmetries of the pattern cannot always be avoided. They are prevented or minimized by commencing to lay from the middle and by stretching the one piece and keeping back the other. Sometimes it is necessary to take out a small wedge along the seam where the fault occurs

Stair steps must not be covered quite up to the front edge. The linoleum must only reach so far as to have a level, firm base, and in the front must be sloped by knife or plane; wherever possible use iron or brass edge rails. Worn out wooden steps must previously be equalized by a wood molding; stone steps, by filling the cavities with composition, or by any other appropriate method. When making new concrete steps, it is judicious to make them with deepenings for the linoleum plates, or with holes for the rail dowels, or to apply the rails themselves.

In case humidity has spoiled the cement and threatens to cause further damage, the linoleum must be taken up, and after being dried must not again be laid till after the floor is thoroughly dried out.

Treatment.

Furniture moving is injurious to every floor, as well as to the linoleum. As a protection from this, and also from the pressure of small feet of heavy furniture, celluloid tips are very useful. Sand and grit on shoe soles act on the surface of linoleum like a grater.

Good linoleum well and carefully cleaned gains in appearance by use. The most important part of the treatment, therefore, is the cleaning of the linoleum. Wash and brush it carefully as often as is deemed necessary, but remember:

Soap contains soda; in good white soap (curd soap) the soda is neutralized; in inferior soap and in so-called soft soaps there is an excess of soda, which, by affecting the oil, damages the linoleum. Use, therefore, only good neutral soap, and do

not let the soap water dry on the linoleum, but after cleaning with clear water wipe it thoroughly dry. Then the linoleum will not get grizzly, a defect due only to imperfect cleaning. It is to be remembered also that some linoleums can be easily injured by water. These goods should be cleaned with a cloth that is not wet, but only damp.

Oil dissolving substances, such as soda, turpentine, benzine, naphtha or spirits, etc., must not be used. Rubbing the linoleum off with milk, as often recommended, is useless; rubbing with oil is detrimental to good linoleum, because it only smears the surface. Stains will almost always give way to soap and brush; stains from rust caused by iron pails, iron furniture, feet, etc., and ink stains, can be done away with by grinding off with fine sandpaper and linseed oil. Much soiled linoleum having a crust of dirt which resists soap and scrubbing can be cleaned by scraping off the worst part with a sharp blade or similar instrument, and then grinding off the linoleum evenly with sandpaper and linseed oil.

Waxing is only judicious when it is done regularly. Then it makes the linoleum glossy and lessens its susceptibility to dirt. For rooms very much used, which require often repeated wet cleaning, waxing is useless. After each thorough scrubbing of the linoleum, it must be newly waxed; in regularly inhabited rooms between whiles rub on—perhaps once every week—a little wax, and daily, after sweeping, whisk such places as have grown dull with a waxing block, or with brush or rubbing cloth.

Red wax should never be used, as it only smears the linoleum and makes a fast sticking dirt crust. Only a little quantity of wax should be used at a time, and this must be well and thinly dispersed. Wait while polishing it until the volatile dissolving ingredients have evaporated.

Carpet Moths and Beetles.

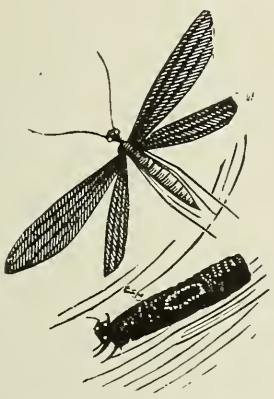
EXPERIENCED dealers in the trade need no instruction in the matter of protecting their stock from moths and carpet beetles; but in the carpet business, as in all others, old hands are constantly dropping out, and the new ones who take their places are not always well informed on certain points of no small importance to every dealer.

The carpet moth, which is simply the ordinary clothes moth, is the best known among those insects that attack carpets, and it is also the one most easily baffled. Camphor was long regarded as a sure protection from moths; but it is not now considered trustworthy, nor are the cheaper substitutes for it, such as camphorette, moth balls, etc., believed to be any more effective, either in killing the insects or in keeping them out of a carpet. They may protect clothing in which no moth in any stage of its existence is present, but when the insect has actually been discovered in a garment, carpet or rug a stronger remedy than camphor is necessary.

Most dealers in Oriental rugs now depend entirely upon a daily sweeping of their goods with a stiff broom, and this is really the only sure protection for rugs, domestic or Oriental, and carpets in stock. One domestic manufacturing concern producing a great quantity of rugs always brushes the larger sizes carefully after the shearing, then rolling each rug separately, wraps it in stout paper and over this covering sews another one of burlap. In the case of a stock of carpets in a retail store benzine is excellent as a remedy and a preventive. None of the insects which prey upon woolen fabrics can endure the odor of benzine, and it is sure to kill them if it can be brought into contact with them with a brush or else as a spray. It can be applied by means of an ordinary atomizer.

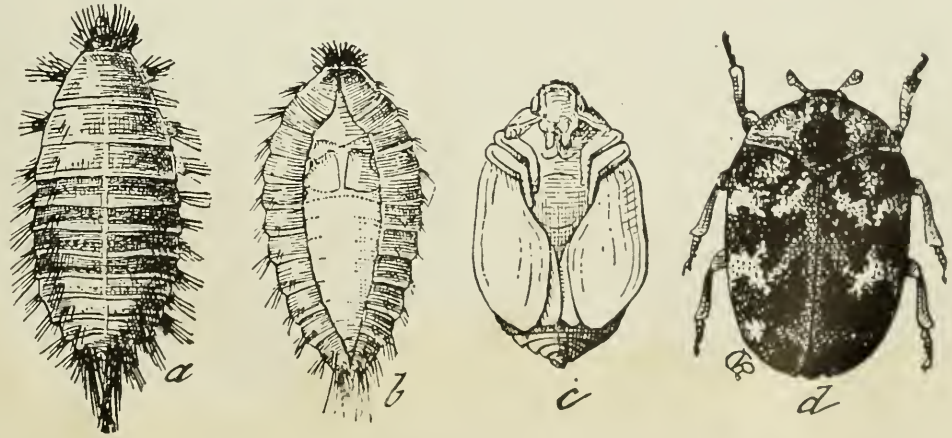
When the carpet to be treated is on the floor not only the ends and edges but the entire surface should be sprayed or brushed. Benzine has the disadvantage of being very inflammable, and therefore requiring great care in use. A preparation of cayenne pepper, strychnine and water is said to be equally effective; but while not inflammable, it is poisonous.

The proportions of the mixture are: Pepper, one-quarter of a pound; water, 1 gallon, and strychnine (in powder), 2 drams. Steep the pepper in the water, then add the strychnine; strain and pour the mixture into a shallow vessel. Take up the carpet from the floor, beat it well, then roll it up and set each end alternately in the vessel, so that the edges of the carpet will be thoroughly saturated for about an inch. The two ends of the roll should also be well saturated. When the fabric is dry it can be tacked down again. Another mixture which can be used in the same way is composed of 1 pound of quassia chips, one-quarter of a pound of cayenne pepper and 2 gallons of water. The preparation in which strychnine is employed, of course, requires careful handling, and if put away for future use should be labeled as poison. When either of these preparations is used on a carpet which is on the floor the entire surface as well as the edges should be sprayed, just as when benzine is employed.



MOTH AND CATERPILLAR.

Corrosive sublimate will kill any moth or beetle, but its use demands as much care as benzine. To get the best results from it take a wide mouthed earthen jar, pour into it 2 quarts of water and dissolve in this a teaspoonful of corrosive subli-



CARPET BEETLES.

mate. The jar should be kept covered and labeled as poison. Hang the carpet or rug to be treated on a line, and then brush both sides of the fabric with a whisk which has been dipped in the mixture. It is not necessary to wet the carpet, a slight dampening being sufficient. Gloves should be worn and care taken to prevent any of the solution touching the face or eyes.

When a house is actually infested with moths or beetles the carpet should be taken up and all the cracks and crevices in the floors and beneath the baseboards sprayed with benzine. The carpets should also be well beaten and sprayed before being relaid. As an additional precaution, the cracks and crevices may be filled with a mixture of plaster of paris and water, which will soon set and form a hard substance, which the insects cannot penetrate.

The Buffalo beetle in three stages of existence, and the ordinary caterpillar in two, are shown in the illustrations on page 53, in which *a* and *b* represent the larva forms of the beetle, *c* the insect when it has emerged from the pupal case, *d* the fully developed beetle, with its markings in black and scarlet, and *e* the carpet moth and the caterpillar from which it comes. The body and wings of the beetle are black, spotted with white, and the stripe running down the centre of the back is scarlet.

Sprouting.

SPROUTING in ninety-nine cases in a hundred is caused by no defect whatever in the carpet, but by the use of a broom too coarse and stiff for sweeping any kind of carpet.

The face of a Brussels carpet is composed of loops of worsted yarns packed closely together. When any one loop has been formed the particular worsted thread of which the loop is a portion sinks beneath the linen or cotton cross thread, and remains with other threads in the body of the fabric until it is required to make another loop on the surface. These surface loops are held in position by the cross threads (weft), the closeness of the fabric and the intermingling of the various strands of worsted. Not being tied or knotted down, should any loop be caught or pulled by a sharp point in brush, broom, boot, paw or claw, then the worsted underneath will be drawn above the surface, and the loose ends and tag will form a case of sprouting.

The trouble is especially liable to occur in first class goods, in which the yarn is fine, soft and highly dressed, and in carpets in which the ground is not well covered. If customers seem to prefer carpets having such a ground, it is advisable for the salesman to tell them that they must run some risk as regards sprouting and also to warn them against pulling out any loose threads they may discover.

Being thus forewarned, the housewife seeing loose threads or a kind of fuzzy nap appear does not jump to the conclusion that she has been cheated, but simply notifies the dealer and he can apply the only remedy, which is to clip off at once all the loose ends. With careful, close clipping the ends gradually get flattened down and the trouble ceases.

If possible the housewife should avoid sweeping a Brussels carpet until it has been several months on the floor and the loops have been trodden down somewhat. If sweeping becomes absolutely necessary no broom should be used, but a good carpet sweeper should be run over the carpet very carefully.

In most cases of sprouting the dealer may feel assured

that the fault is not in the carpet but in the treatment it has received in the customer's house. It is therefore essential for him to place all complaints about sprouting in the hands of an experienced carpet man competent to remedy the trouble and also to discover its cause. Such a man will endeavor to find out whether dogs or cats are allowed the use of the room or not. A cat's claws are capable of pulling out threads in a very destructive way, and a parrot can use both beak and claws to the same purpose. The casters of all articles of furniture in the room should be examined, and likewise all legs of tables, chairs, etc., not provided with casters. Besides rough casters and jagged ends of wood there are nails in boot heels to bear in mind.

But the greatest danger to carpets comes from the ordinary broom in the hands of a muscular maid who is not intelligent enough to realize the force she is exerting. The carpet dealer cannot dwell too strongly upon the necessity for using a carpet sweeper instead of a broom.

Hanging Window Shades.

N measuring a window for a shade take the length measure first. With the tape line measure from the top of the lower sash to the sill, and double this will be the full length, provided, of course, that the two sashes are of equal length. If they differ in this respect, measure the height of the window between the casings.

Shades may be hung in the run of the window over the pulleys, or on the casing or the stop-head. An advantage in placing them in the run of the window is that there they will not come in contact with the draperies that may be employed. The measurements should be taken with a tape line.

Uses for Odds and Ends of Carpeting.

VARIED indeed are the uses which are found for the odds and ends of carpeting, the remnants, clippings and waste which accumulate in a workroom in the regular course of the carpet dealer's business.

Cuttings of carpets from half an inch up are used in innumerable ways. The smaller ones are cut into strips and woven, like a rag carpet, into rugs and mats. Larger pieces are used for hassocks and ottomans, the tops of parlor step-ladders, camp chairs, baby carriages, sleighs, buggies, blacking boxes, etc. Mitres are made up into mats, all sizes, from a 9 inch to a ¾ border being utilized. They are used under lamp stands, piano stools, etc., but the greatest demand is from hotel keepers, to whom thousands are sold every year for use under slop jars, cuspidors, etc., in bedrooms. Large quantities of carpet remnants are also sold to slipper manufacturers. Oil cloth stair crash is used for the bottoms of hassocks and as binding for the seams. Cuttings of Wilton and Velvet carpet find ready sale among hatters, who have long since learned that they make better brushes for silk hats than the article specially manufactured for the purpose.

Ravelings of Ingrains are sold to be woven into mats. Large quantities are sent to charitable institutions, and one leading house, as soon as its travelers have prepared their Ingrain samples, sends many pounds to Ward's Island, where they are fashioned into many curious and sometimes very handsome rugs by the lunatics in the asylum located there. Very many are also sold to men who make the toy balls guaranteed not to break windows. Drugget clippings are used for weather strips, and are also made into list carpets.

Remnants and shavings from sheet oil cloths have long been known in the hospitals as valuable for splints. The lighter oil cloth remnants, narrow goods, find ready sale among a certain class of shoemakers, who utilize them for insoles and will pay from five to seven cents a pound for them. Still larger pieces are sought by makers of barber chairs, who use them as covers for the foot rests.

Pieces of China matting make ornamental baskets, flower boxes, Japanese screens and other articles. The white is more in demand and commands a higher price than the fancy or red check. The wrappers which come around China mattings are purchased at one and two cents apiece by the wholesale produce dealers, who use them for heading up barrels.

Bits of plush disappear into buttons for upholstered furniture, and cretonne cuttings are sold by the pound to the fancy stores for slipper bags and other like articles. Where the figure is complete they are used for panels.

And when the workroom is swept and there seems nothing left, the hassock maker will buy the small bits for hassock ears, while the rest can go to the "devil machine," where it is ground into shoddy.

Making a Rug from Pieces of Body Carpet and Border.

THE carpet workroom force can often be utilized to considerable advantage in the making up of rugs from body carpet and border, and there is probably no other way in which remnants can be employed more profitably.

Two breadths of carpet with a 5-8 border will make a rug 8 feet 3 inches by 10 feet 6 inches, but a more salable size can be made by using three breadths of carpet, as this will give a rug 10 feet 6 inches wide, while the length may be 15 feet or more or less. In arranging the borders for such rugs the cutting of the mitres leaves pieces which can be best utilized in making a smaller rug, by using three full mitres and two half mitres. After the sewing this small rug, if made of 5-8 border, will be 3 feet 8 inches in width and length.

In making the large rug the border is sewed together first; next the three breadths of body carpet, and then the border is sewed to the body. The next operation necessary is the stretching of the rug, and before this is done a strip of webbing should be sewed all around the rug. It is then laid face downward on the workroom floor and nails are driven into the webbing not more than 4 inches apart, a carpet stretcher being used in this process. The back of the rug is then rubbed over with a wet sponge and the seams are pressed down with a long-handled pressing iron made for the purpose. As the rug has been stretched while being nailed to the floor the additional stretching caused by the shrinking of the fabric, as the water and sizing dry, is sufficient to remove all wrinkles. When the nails have been taken out and the webbing removed the rug should be perfectly smooth and lie flat on the floor. It should then be rolled carefully on a pole so that it may be kept smooth.

In some carpet workrooms it is customary to make up two rugs at the same time, in order to save the material cut out in forming the mitres. For instance, by making two rugs at once, each 8 feet 3 inches by 10 feet 6 inches, it is possible to save 5 yards of border by cutting a mitre for one rug and then utilizing the next mitre made by transferring it to the other

rug. An objection to this method is that it affects the appearance of the rug, for when the outer edge of a border is made the inner edge the fact is always apparent at a glance.

Dictionary of Carpets, Other Floor Coverings and Trade Terms.

Art Loom Rugs.—The distinctive feature of these rugs is that they are woven two at a time, face to face, and then separated by the passage of a knife between the two faces. In separating the two rugs the knife forms a cut pile resembling that of the Wilton fabric. The rugs are then sheared, steamed through the back, resheared, brushed and put on drums for a second steaming process, which raises the pile and gives it a beautiful sheen. The rugs are made in one piece in all the usual carpet sizes. The weaving is done with a power loom with a Jacquard attachment. Although the face of the rug resembles the Wilton weave, an important difference is that all of the worsted or wool used is on the face, none being buried in the forming of the pattern. The process is covered by numerous patents.

Art Square.—An Ingrain, Pro-Brussels or Granite carpet woven in one piece.

Aubusson Carpets.—These carpets are made in the tapestry factories at Aubusson, France. The warp is cotton and the weft consists of woolen yarns of the color called for by the design. The weaver works at the low warp tapestry loom, which is always used in making Aubusson tapestry, and the carpet he weaves differs from the tapestry mainly in being of thicker and coarser weave. The weft yarns are inserted in the ground of the carpet by hand, as the design indicates, the workman using for this purpose a small bobbin or broach similar to that which is used in making a Gobelin tapestry.

Axminster Carpets.—The old-fashioned hand-made Axminster carpet, better known now as the hand-tufted rug, has a warp of linen or cotton threads and a pile of woolen tufts tied on the warp by hand after the Oriental method.

In the machine-made chenille Axminsters, the chenille is first woven so as to form a double fringe of colored yarn with a fine thread running along the centre to keep the lengths of wool taut. This fabric is then cut into strips, each of which is bound into a V-shape, so that the double fringe becomes a series of thick tufts of wool side by side and firmly held together by the binding thread. This chenille is then ready to serve as the weft of the carpet fabric, being laid across the warp threads and woven into place in the loom. A hand loom with a catcher and binder warp was used for all chenille Axminsters wider than 27 inches until about twelve years ago, when the Persian Rug Manufactory began to employ power weft and setting looms of widths up to 25 feet.

In the American machine-made Axminster carpet, formerly called Moquette, the pile consists of tufts of woolen yarn which are inserted in the warp and woven into the body of the fabric by an ingenious and complicated mechanical device, which serves as a substitute for the Oriental method of tying tufts of wool on a warp in a hand loom with the fingers.

Batten, Lay or Comb.—A swinging bar which beats up or forces closely together the weft yarns in the operation of weaving.

Beam.—A round, horizontal part of a loom, on which the warp or the woven fabric is wound.

Bobbin.—A spool carried by the shuttle and on which the weft or filling is wound.

Body Brussels.—The carpeting known as Body Brussels consists of a worsted yarn built upon a linen or cotton chain and a linen weft. The worsted warp which forms the face of the carpet is wound on reels or bobbins arranged on large horizontal frames, which are placed one above the other in the rear of the loom. Each reel supplies one thread of worsted to the loom. The loops which appear on the face of the fabric are made by the insertion of wires when the worsted warp has been raised by the operation of the Jacquard. These wires are withdrawn and inserted again at regular intervals as the weaving proceeds. Each

yarn is raised into the face of the carpet or dropped into the body according to the pattern on the Jacquard. The number of frames used never exceeds six, and when more than six colors are required by the pattern they are obtained by "planting" warps of different colors on the same frame. The materials used in Body Brussels carpet are a cotton small chain, a worsted warp thread, a jute stuffer chain and a linen filling or weft thread.

Wilton carpets are woven just as Brussels are, excepting that the wires used in making Wiltons have a sharp blade attached, and so arranged that when they are drawn out the blades cut the loops open, and thus form a plush surface. The pile of a Wilton carpet is higher than the loops of a Brussels, because the wire used is generally thicker. Another difference is that there are three shots of linen weft thread in Wilton to each wire, while in Brussels there are but two shots.

Brussels, Stouts.—A Brussels carpet having from 208 to 220 ends of worsted warp to each frame instead of 256 ends, as in regular five frame Brussels. In weaving Stouts, jute yarn is used to replace the worsted yarn omitted, and also to give body to the fabric.

Brussels, Tapestry.—See Tapestry Carpets.

Chain.—The warp thread of a fabric; the pattern chain.

China Matting.—See Straw Matting.

Cloth Beam.—The bar on which a fabric is wound as it is woven in the loom.

Cocoa Matting and Mats.—The material used in these goods is a yarn spun from the fibrous rind or husk of the cocoanut. The yarn is imported from India. The ordinary matting is woven with a kind of twill formed by the manipulation of the warp in a particular manner, and a striped appearance is given when desired by reversing the order in which the warp threads are drawn into the harness. To make colored stripes the warp threads are dyed and then arranged on the beam to get the effect desired in the woven fabric.

Cocoa mats are made in two ways. In one method the filling yarn is inserted in the warp and wound on a

metal rod, which has a groove in it. A straight thread is run through as a binder, the filling is then cut by running a knife along the groove, and a cut pile is thus produced on the face of the mat. In the other process the yarn is twisted into a thick braid, and a piece of this long enough for the purpose is placed on a sort of table and woven into a mat by the hands of the workman, no loom being employed.

Color, Complementary.—One of two colors which when combined produce white or nearly white light, as orange and blue.

Color, Primary.—1. The principal colors into which white light is separated by a prism. 2. Those colors which when mixed (in pigments) produce any color, as red, blue, yellow.

Color, Secondary.—Three colors, each of which is formed by mixing two so-called primary colors, as green (blue and yellow), orange (red and yellow), and purple (red and blue).

Color, Tertiary.—A color such as olive, russet or citrine, produced by a mixture of a primary and a secondary color.

Comb.—See Batten.

Cop.—A conical roll of thread or yarn found on the spindle of a spinning machine.

Cop Tube.—The tube on which the thread or yarn is wound.

Cork Carpet.—A fabric resembling plain linoleum and made in the same manner except that in the mixture of linseed oil, ground cork and other materials employed the proportion of cork is larger and the result is a softer, more sponge-like surface. The cork used is not ground so finely as it is in making linoleum.

Cotton Chain.—See Ingrain Carpet.

Doone Rug.—A three-ply, seamless, reversible Scotch weave rug. The Afton rug is a two-ply fabric of the same weave.

Drop Box.—A box used in a figure-weaving loom to hold a number of shuttles, any one of which may be brought into operation as desired.

Drop and Set Patterns.—In a drop pattern the upper half of

the figure matches the lower half of the figure on the opposite side of the breadth.

In a set pattern the same figures match directly opposite—that is, across the breadth.

A drop pattern cuts at a set only on alternate breadths. On one breadth half the length of the figure must be wasted to get a match.

Extra Super Carpet.—See Ingrain Carpet.

Fiber Carpet.—This is a fabric invented and first manufactured by Frank F. Hodges, of Boston, Mass. A long staple vegetable fiber is converted into paper, which is then cut into long strips and spun into threads, and these when dyed are used as the weft in weaving the carpet, the warp being cotton. Woolen yarn may be used as the weft in combination with the fiber threads.

Filling, Weft, Woof.—The threads or yarns thrown by the shuttle through the warp from selvage to selvage.

Floor Oil Cloth.—This fabric is composed of a foundation of jute burlap which, after being sized and rubbed smooth and even, is covered with a mixture of ochre, linseed oil and benzine. This coating process is performed several times. The printing of the pattern on the coated fabric was formerly done entirely by hand, but now machinery is used. In printing by machinery the cloth passes over a flat table, and under wooden printing blocks, which have a rising and falling motion. Each color used in the pattern requires a separate block. The pattern is carved on the blocks in relief.

Granite Carpet.—This is a two-ply fabric made on an Ingrain loom. It has two warps, one of cotton and the other of jute. The filling is cotton. Sometimes cotton warp is used instead of jute. The pattern is formed by the warp.

Hand-Tufted Rugs.—This name is now applied in the trade to rugs made in Europe by a method similar to that of the Oriental weavers. They were made in France in the reign of Francis I; in Italy and Spain somewhat before that period, and in England at Mortlake under the patronage of James I. This industry was afterward removed to Wilton. In the latter part of the eighteenth century the manufac-

ture of such rugs was begun in a factory near Vienna, also in Holland, and in 1840 I. Ginzkey began to make them in the firm's works in Bohemia. They are also made in several factories in Germany. About twelve years ago Alexander Morton & Co. introduced the industry in Ireland, the result being the rug now known as the Donegal hand tufted. The manufacture of hand-tufted rugs was begun in America in 1884 by the Persian Rug Manufactory, but was discontinued some years ago on account of the high cost of labor in this country.

Harness.—An apparatus used for lifting threads in a loom.

Harness Frame.—An upright board for guiding the cords of a loom harness.

Harness Shaft.—A device for holding and guiding the heddles in a loom.

Heck.—A vertical grated frame, through the meshes of which the warp threads pass.

Heddle or Heald.—A series of vertical cords or wires, each of which has in the middle a loop or eye, which receives a warp thread. The heddles pass around and between parallel bars, forming part of the harness, and by rising and falling alternately cross the warp threads and form sheds for the passage of the shuttle.

Hemp Carpet.—A fabric made with a jute warp and filling in two or more plies. Sometimes the warp is cotton.

Ingrain Carpet.—Ingrain is a carpet made of two plies or webs. The warp may be worsted or cotton. Each ply has its particular color. The warp threads are moved by the Jacquard. For a two-color effect the filling threads are thrown by the shuttle from right to left and then about or back again. In the shotabout ply two or more shuttles are used. When both plies are shuttled with two colors each the weave is called a double shotabout. In a plain and shotabout weave, one ply is plain and the other is a shotabout ply composed of threads of two or more different colors alternating and giving the effect of three colors in the carpet. In double shotabout each ply is a shotabout one, giving a design in four colors. Until the invention of the mate thread weave two dark threads could not be

brought up together in a carpet, it being necessary to bring a light one up with a dark thread or vice versa. The mate thread device, by enabling the weaver to bring up either light or dark threads together, made four-color effects possible.

Union Carpet is an ingrained two-ply fabric in which the filling is other than all wool.

An Extra Super is an Ingrain carpet in which the warp is always worsted and the filling wool.

Cotton Chain carpet is an Ingrain carpet in which a cotton chain is used instead of a worsted warp.

Jute Ingrain is made like an Ingrain carpet, but with a cotton warp and a jute filling.

Jacquard.—An apparatus used for weaving figure patterns. It consists of a chain of perforated cards, which move over a rotating prism. The perforations permit the passage of wires, which determine by their movements the raising of the warp threads, and thus cause the figure to be woven in accordance with the arrangement of the perforations.

Japan Matting.—See Straw Matting.

Jute Ingrain.—See Ingrain Carpet.

Kidderminster.—An Ingrain carpet, so called because first manufactured largely at Kidderminster, England.

Kilmarnock.—This is a name given to a rug made in this country which is similar to the Scotch Art Rug, but is bound in a different manner. The back is closely bound, each warp thread stitching it down as if it were done by a sewing machine. The back has double the number of binders that are in the face, and the binding is done in such a way as to bury fully the warp, thus protecting it from wear. Strong stuffer warp running in the centre holds the binders in solidly with the woof. This process results in two distinctive weaves in one, and renders possible raised or embossed figure effects.

Lay.—See Batten.

Lignitect.—This is a fabric which resembles linoleum, except that ground wood is used in it as in linoleum ground cork is employed. The woods most commonly used are white poplar and horse chestnut.

Linoleum.—In the manufacture of linoleum a jute burlap backing or foundation is covered with a paste-like mixture consisting mainly of ground cork and linseed oil, the oil having been previously solidified by a drying process. The coating is fixed upon the burlap evenly and firmly by the passage of both between two cylinders. If the linoleum is to be plain—that is, of one uniform color—the coloring matter is added to the mixture before it is rolled upon the burlap. If the linoleum is to bear a pattern this is printed on the surface of the fabric by means similar to those employed in the printing of floor oil cloth. In making inlaid linoleum the paste-like mixture is fixed upon the burlap by several different methods. In one process the mixture and the burlap are united by machinery which cuts the composition into pieces and then presses these pieces upon the burlap. In another process the mixture is cut by dies into pieces, which are fixed upon the burlap by hand. In forming some patterns stencils are employed. In making oak-plank linoleum the mixture is colored in two tones, each of which is placed on the burlap in a separate channel. In granite linoleum the composition consists of a mixture of colors.

Linoleum Cement.—A combination of chemicals which produces a liquid glue or cement with minimum quick drying and maximum toughness as its principal properties. It should be tough and tenacious, and hold the linoleum in its original position. Cements in liquid form go farther, hold better and are always ready for use. They should be waterproof and not subject to decomposition.

Loom.—A machine in which yarn or thread is woven into a fabric by the crossing of the warp or chain by other threads called the weft or filling.

Moquette Carpet.—The old-fashioned French Moquette is a cut pile carpet resembling Wilton, but woven on a hand loom. The American carpets made on power looms, and formerly known as Moquettes, are now called Axminsters. See Axminster Carpet.

Napier Matting.—This species of floor covering differs from hemp (jute) carpet mainly in being composed of larger.

heavier yarn. The warp and weft are usually jute, but sometimes the warp is cotton.

Oriental Rugs.—These fabrics are made by attaching threads of wool to a warp of cotton or wool by running knots, then inserting a weft of cotton or wool for the back, pressing the knots home with a wooden or iron comb, and finally leveling the woolen pile with a pair of scissors. The loom is a simple vertical frame carrying two horizontal beams, one about a foot from the ground or floor and the other six or seven feet above. The warp is coiled around the upper beam, and when fastened to the lower one also is pulled taut enough to keep the threads straight. The Oriental rugs best known in the United States are made in Persia, the Caucasus districts and Turkestan. Turkish and India rugs are also imported here to some extent, but in much larger quantities to Great Britain and the Continent of Europe.

For a comprehensive, up-to-date treatise on rugs of the Orient the reader is referred to a book entitled "Oriental Rugs and Carpets," in which the salient features, designs, colorings, etc., of every kind of Eastern rug in the market are described fully, and also shown by illustrations, so that the salesman can soon learn to distinguish at once the various species and grades. This book is published by The Review Publishing Company, 31 East Seventeenth street, New York. Price, $1.50.

Pattern Card.—The perforated card in a Jacquard apparatus, representing part of the pattern.

Pattern Chain.—A device for operating the shuttle in figure weaving.

Pick.—1. The blow that drives a loom shuttle. 2. A unit of speed or measurement of work done by a loom.

Picker Staff (or Stick).—A lever used to impart motion to a shuttle.

Pro=Brussels.—A carpet woven on an Ingrain loom but with both faces bound together. The warp threads are of jute, one-half of them being used for binding threads and the other half as a stuffer. The pattern is produced entirely by the interweaving of the weft, which is wool.

Rag Carpet.—The old-fashioned rag carpet is made with a cotton warp and a weft composed of rags which have been cut into strips and then sewn together. In the modern factory-made rag carpet strips of new material are employed instead of rags.

Reed.—This part of a loom consists of two horizontal bars, connected by thin parallel strips between which the warp threads pass. It is used to keep the threads separated from one another, and also to preserve the proper distance between the selvage threads.

Savonnerie.—The French carpet known as Savonnerie is woven by hand in one piece on high warp tapestry looms in the Gobelin tapestry factory, but Savonnerie carpets are velvets, not tapestries. The warp is wound vertically on two horizontal cylinders, and arranged as in the tapestry loom, but the worsted woof threads, which are to form the surface or pile of the carpet, are fastened by a double knot on two threads of the warp, which is of wool and double, combining itself with the threads of the surface, and bound in by a hemp weft, which does not appear on the surface. The pile is clipped by hand with shears, and in the highest grade goods this is generally done so that the design is brought out in relief.

In the United States the name Savonnerie is also given to a carpet woven like the American Moquette or Axminster on a power loom, but of somewhat thicker, heavier weave.

Scotch Art Rugs.—These goods are similar in weave to the Ingrain Art Squares, but the wool or worsted yarn used is heavier and the fabric is more closely bound. It is woven in one piece, and with either two or three plies. Some manufacturers vary more or less the process of weaving the rugs, and have special names for the goods.

Set Pattern.—See Drop Pattern.

Shade.—A color mixed with black.

Shuttle.—A boat-shaped piece of wood which holds the bobbin from which the weft thread or filling unwinds as the shuttle moves to and fro between the warp threads.

Shuttle-Box.—1. A case placed at the end of the shuttle-race

to receive the shuttle after it has been thrown by the picker. 2. One of a series of compartments containing shuttles carrying different colored threads.

Shuttle-Race.—The track on which the shuttle travels in a loom.

Skin Rugs and Mats.—These goods are made from the pelts of goats, sheep, tigers, bears, wolves, foxes, dogs and other animals. The first step in the manufacture is the salting of the pelts, then follow the soaking, scraping and scouring, stretching of the skin and applying a solution of alum and salt to the flesh side to close the pores and tighten the roots of the fleece. The dyeing of sheepskin mats is a difficult operation, requiring long experience and great care.

Smyrna Rugs and Carpets.—In making Smyrna rugs and carpets dyed woolen yarn is woven as weft in the weft-weaving loom so as to form the pattern. While the weaving is progressing the cotton warp yarns are twisted by the movement of a cam. When the weft has been woven it is cut into strips which, owing to the previous twisting of the warp, form at once the fur-like shape characteristic of chenille. The strips are then used as weft in the setting loom, in which the warp is cotton, and jute yarn is woven in as filling between each strip of chenille. The fabric comes from this loom with the pattern exactly reproduced, and as the wool yarn is on both sides the fabric has two faces.

Straw Matting.—The matting which comes from China and Japan is made from a species of reed or grass which grows in those countries, but in a large proportion of the matting made in Japan the straw used is smaller than that which is generally employed in China. In both China and Japan the loom on which the matting is woven consists merely of an upright bamboo framework with cylindrical crosspieces above and below, over which the jute or cotton warp runs. The movement of the warp is governed by the weaving beam or bar, a piece of wood 2 inches square and pierced with small holes to receive the warp threads, the front row of holes being about three-sixteenths of an

inch to the right or left of those on the opposite face, through which the other row of warp is threaded. The weaver handles his bar by means of a peg inserted midway in it. When the peg is turned up the front row of warp threads moves back, and when the movement of the peg is reversed the back row of threads moves forward. Between each upward and downward turn of the bar the weaver's assistant draws from a bundle a straw of the color called for by the pattern, catches it in a notch cut in the end of a slender piece of bamboo about 4 feet in length, and holding the straw in this way places it horizontally between the two rows of warp threads. The weaver seizes the end of the straw, which passes beyond the left-hand selvage and twists it around the selvage cord, while the assistant twists the right-hand end in the same way. Then the beam is brought down with sufficient force to press the warp straws closely together.

Tapestry and Velvet Carpets.—The salient feature of the manufacture of Tapestry or Tapestry Brussels and Velvet carpeting is the printing of the pattern on the yarn warp, thread by thread, before the carpet itself is woven on the loom. The pattern is drawn and colored on rule paper, just as the Body Brussels pattern is laid out, and this paper is cut into strips which serve as guides in the dyeing of the yarn. The white yarn is wound around a large drum, and underneath this is a small carriage running on rails, and containing a quantity of dye in which a wheel revolves, the top of the wheel being just high enough to touch the thread on the drum, and thus cover it with dye. The printer, referring to his pattern, sees the color needed for, say, the first square in it, and the carriage is then passed along the rails, so that the color required is printed or ruled across the thread. The thread is removed from the drum when all the colors needed for it have been applied, and after steaming and drying it is wound on a spool, and is then taken in hand by the setters, who draw each thread out side by side and move each one to its proper place as it appears in a somewhat elongated copy of the pattern, which is placed on the setting machine under-

neath the threads. As a certain portion of the threads is passed it is wound on the roller at the other end, and when the setting process is completed the yarn on this roller is ready to be woven in the loom. Tapestry carpeting has a jute stuffer yarn, a cotton chain, and a linen, jute, or cotton weft, which serves as a binding thread for the wool or worsted loops, these being made over wires, as in the weaving of Body Brussels.

Velvet carpeting is the same as Tapestry Brussels, excepting that the wire used in the weaving has a knife-like edge which cuts open the loops as it is withdrawn and forms a pile surface as in Wilton carpeting. The best Velvet carpets also resemble Wiltons in having three shots of filling weft to each wire, but in the medium and lower grades only two shots are used.

"Surface" or "machine printed" Tapestry and Velvet carpets are made by weaving yarn undyed or of a uniform color or tone on a Tapestry loom, with the loops cut for Velvet or uncut for Tapestry. The fabric is then submitted to the action of a printing machine, in which the carpet is wound upon a large drum, and pattern rollers, engraved to produce the design desired, revolve in contact with the face of the fabric, one roller being used for each color. By this method of applying the colors they are printed not only on the face of the carpet but through the fabric to the back.

Temple.—An attachment to a loom which holds the last woven part of a fabric stretched to prevent chafing of the warp in weaving.

Three-ply.—A carpet woven on an Ingrain loom, but with three plies instead of two, and therefore not an Ingrain weave.

Tint.—A color diluted with white.

Union.—See Ingrain Carpet.

Velvet.—See Tapestry and Velvet Carpet.

Venetian Carpet.—This is a two-ply carpet, having a wool or cotton warp and a jute filling. The warp is colored and makes the figure effect. A Jacquard is used, but in a form

much less complicated than is necessary in weaving an Ingrain carpet.

Warp.—The threads or yarn running lengthwise in a fabric, and between which the cross threads of weft or filling are woven.

Warp Beam.—The roller on which the warp is wound.

Web.—A textile fabric, a name used especially to designate a fabric in the piece or being woven in the loom.

Weft, Filling, Woof.—See Filling.

Weft Fork.—That part of the stop motion which causes the stoppage of the loom when a filling thread breaks or fails.

Wilton.—See Body Brussels Carpet.

Woof, Weft, Filling.—See Filling.

Wool Dutch Carpet.—These old-fashioned and practically obsolete floor coverings were made with a heavy warp and a thick single filling. The warp was woven in so as to form the stripes, making what is called a Dutch plaid pattern. The Jacquard employed was of a very simple kind, having but one card and resembling that which is used for weaving plain Ingrain filling.

For fuller information on the subject of floor coverings the reader should consult a book called "The History and Manufacture of Floor Coverings," in which the manufacture of all kinds of carpets, rugs, mattings, linoleums, floor oil cloths, etc., is described in detail, with numerous illustrations. The book is published by the Review Publishing Company, 31 East Seventeenth street, New York. Price, $1.00.

Table Showing Quantities of ¾ Body and ⅝ Border Required for Carpets of Given Size.

No allowance made for matching.

Length. (Bordered all around.)	6'-0" Wide.		7'-1½" Wide.		8'-3" Wide.		9'-4½" Wide.		10'-6" Wide.		11'-7½" Wide.		12'-9" Wide.		13-10½ Wide.		15 Wide.		16-1½ Wide.		17-3 Wide.		18-4½ Wide.	
	1 w Cpt	2 w Bor	1½ w Cpt	2 w Bor	2 w Cpt	2 w Bor	2½ w Cpt	2 w Bor	3 w Cpt	2 w Bor	3½ w Cpt	2 w Bor	4 w Cpt	2 w Bor	4½ w Cpt	2 w Bor	5 w Cpt	2 w Bor	5½ w Cpt	2 w Bor	6 w Cpt	2 w Bor	6½ w Cpt	2 w Bor
9 Feet	1¾	10	2¾	10¾	3½	11½	4½	12¼	5¼	13														
9 Feet 6 Inches	2	10⅓	3	11¼	3¾	12	4¾	12⅔	5¾	13⅓	6¾	14¼	7⅔	15										
10 Feet	2¼	10⅔	3¼	11½	4¼	12¼	5¼	13	6¼	13⅔	7⅓	14½	8½	15¼										
10 Feet 6 Inches	2¼	11	3½	11¾	4½	12½	5¾	13¼	6¾	14	8¼	14¾	9	15½	10¼	16¼								
11Feet	2½	11⅓	3⅔	12¼	5	13	6¼	13½	7¼	14¾	8½	15¼	10	15¾	11¼	16⅔								
11 Feet 6 Inches	2⅔	11⅔	4	12½	5¼	13¼	6½	14	7¾	14⅔	9	15½	10½	16¼	11¾	17								
12 Feet	2¾	12	4¼	12¾	5½	13½	7	14¼	8¼	15	9⅔	15¾	11	16½	12½	17¼	13¾	18						
12 Feet 6 Inches	3	12⅓	4½	13	5¾	13¾	7⅓	14⅔	8¾	15⅓	10¼	16	11⅔	17	13¼	17⅔	14½	18⅓						
13 Feet	3¼	12⅔	4⅔	13⅓	6¼	14¼	7¾	15	9¼	15⅔	10¾	16½	12⅓	17¼	14	18	15½	18⅔	17	19½	18½	20¼		
13 Feet 6 Inches	3¼	13	5	13¾	6½	14½	8¼	15¼	9¾	16	11⅓	16¾	13	17½	14¾	18¼	16	19	18	19¾	19½	20½		
14 Feet	3½	13⅓	5¼	14¼	6¾	15	8½	15½	10¼	16⅓	12	17¼	13⅔	17¾	15½	18⅔	17¼	19⅓	18¾	20¼	20½	21	22¼	21⅔
14 Feet 6 Inches	3⅔	13⅔	5½	14½	7¼	15¼	9	16	10¾	16⅔	12½	17½	14½	18¼	16¼	19	18	19⅔	19¾	20½	21½	21¼	23⅓	22
15 Feet	3¾	14	5⅔	14¾	7½	15½	9½	16¼	11¼	17	13¼	17¾	15	18½	17	19¼	18¾	20	20¾	20¾	22½	21½	24½	22¼
15 Feet 6 Inches			6	15¼	7¾	16	9¾	16¾	11¾	17⅓	13¾	18¼	15⅔	19	17⅔	19⅔	19½	20⅓	21⅔	21¼	23½	22	25½	22⅔
16 Feet			6¼	15½	8¼	16¼	10¼	17	12¼	17⅔	14⅓	18½	16½	19¼	18½	20	20½	20⅔	22½	21½	24½	22¼	26½	23
16 Feet 6 Inches					8½	16½	10¾	17¼	12¾	18	15	18¾	17	19½	19¼	20¼	21¼	21	23½	21¾	25½	22½	27⅔	23¼
17 Feet					8¾	17	11	17⅔	13¼	18⅓	15½	19¼	17⅔	20	19¾	20⅔	22	21⅓	24⅓	22¼	26½	22¾	28⅔	23¾
17 Feet 6 Inches							11½	18	13¾	18⅔	16	19½	18⅓	20¼	20	21	23	21⅔	25¼	22½	27½	23¼	29¾	24
18 Feet							12	18¼	14¼	19	16⅔	19¾	19	20½	21½	21¼	23¾	22	26¼	22¾	28½	23½	31	24¼
18 Feet 6 Inches									14¾	19⅓	17¼	20¼	19⅔	21	22¼	21⅔	24⅔	22⅓	27	23¼	29½	24	32	24⅔
19 Feet									15¼	19⅔	17¾	20½	20⅓	21¼	23	22	25½	22⅔	28	23½	30½	24¼	33	25
19 Feet 6 Inches									15¾	20	18½	20¼	21	21½	23⅔	22¼	26¼	23	29	23¾	31½	24½	34	25¼
20 Feet									16¼	20½	19	21¼	21⅔	22	24½	22⅔	27	23⅓	29⅔	24¼	32½	25	35¼	25⅝

TABLE SHOWING HOW ANY LENGTH CARPET PATTERN CAN BE CUT TO BEST ADVANTAGE.

				ft in	ft in	ft in	ft in	ft in	ft in	ft in	ft in	ft in	ft in
13	in.	Pat.	cuts	at 7.7	8.8	9.9	10.10	11.11	13.0	14.1	15.2	16.3	17.4
14	"	"	"	8.2	9.4	10.6	11.8	12.10	14.0	15.2	16.4	17.6	18.8
15	"	"	"	10.0	11.3	12.6	13.9	15.0	16.3	17.6	18.9	20.0	...
16	"	"	"	9.4	10.8	12.0	13.4	14.8	16.0	17.4	18.8	...	...
17	"	"	"	9.11	11.4	12.9	14.2	15.7	17.0	18.5	19.10	...	...
18	"	"	"	9.0	10.6	12.0	13.6	15.0	16.6	18.0	19.6	...	...
19	"	"	"	9.6	11.1	12.8	14.3	15.10	17.5	19.0	20.7	...	...
20	"	"	"	10.0	11.8	13.4	15.0	16.8	18.4	20.0	...	...	...
21	"	"	"	10.6	12.3	14.0	15.9	17.6	19.5	21.0	...	...	...
22	"	"	"	11.0	12.10	14.8	16.6	18.4	20.2	22.0	...	...	...
23	"	"	"	11.6	13.5	15.4	17.3	19.2	21.1	23.0	...	...	...
24	"	"	"	10.0	12.0	14.0	16.0	18.0	20.0	22.0	24.0	...	...
25	"	"	"	10.5	12.6	14.7	16.8	18.9	20.10	22.11	25.0	...	...
26	"	"	"	10.10	13.0	15.2	17.4	19.6	21.08	23.10	26.0	...	...
27	"	"	"	11.3	13.6	15.7	18.0	20.3	22.6	24.9	27.0	...	...
28	"	"	"	11.8	14.0	16.4	18.8	21.0	23.4	25.8	28.0	...	...
29	"	"	"	12.1	14.6	16.11	19.4	21.9	24.2	26.7	29.0	...	...
30	"	"	"	10.0	12.6	15.0	17.6	20.0	22.6	25.0	27.6	30.0	...
31	"	"	"	10.4	12.11	15.6	18.1	20.8	23.3	25.10	28.5	31.0	...
32	"	"	"	10.8	13.4	16.0	18.8	21.4	24.0	26.8	29.4	32.0	...
33	"	"	"	11.0	13.9	16.6	19.3	22.0	24.9	27.6	30.3	33.0	...
34	"	"	"	11.4	14.7	17.0	19.10	22.8	25.6	28.4	31.2	34.0	...
35	"	"	"	11.8	14.7	17.6	20.5	23.4	26.3	29.2	32.1	35.0	...
36	"	"	"	9.0	12.0	15.0	18.0	21.0	24.0	27.0	30.0	33.0	36.0
37	"	"	"	9.3	12.4	15.5	18.6	21.7	24.8	27.9	30.10	33.11	37.0
38	"	"	"	9.6	12.8	15.10	19.0	22.2	25.4	28.6	31.8	34.10	38.0
39	"	"	"	9.9	13.0	16.3	19.6	22.9	26.0	29.3	32.6	35.9	39.0
40	"	"	"	10.0	13.4	16.8	20.0	23.4	26.8	30.0	33.4	36.8	40.0
41	"	"	"	10.3	13.8	17.1	20.6	23.11	27.4	30.9	34.2	37.7	40.0
42	"	"	"	10.6	14.0	17.6	21.0	24.6	28.0	31.6	35.0	38.6	42.0
43	"	"	"	10.9	14.4	17.11	21.6	25.1	28.8	32.3	35.10	39.5	43.0
44	"	"	"	11.0	14.8	18.4	22.0	25.8	29.4	33.0	36.8	40.4	44.0
45	"	"	"	11.3	15.0	18.9	22.6	26.3	30.0	33.9	37.6	41.3	45.0

In making your calculations do not figure too closely, as some carpets stretch or shrink a little, or a new piece of the same pattern may occasionally be made half an inch smaller or larger by the manufacturer.

ROOMS OF THE SIZES INDICATED BELOW WILL TAKE THE QUANTITY OF 3-4 CARPETING SPECIFIED, NO ALLOWANCE BEING MADE FOR WASTE IN MATCHING.

Size Room.	Breadths.	Yds.	Size Room.	Breadths.	Yds.	Size Room.	Breadths.	Yds.
9 x 9	4	12	14x19	6.2	41¼	18x17	8	45⅓
9 x10.6	4	14	14x20	6.2	43⅓	18x18	8	48
9 x12	4	16	14x21	6.2	45½	18x19	8	50⅔
9 x13.6	4	18	15x14	7	32⅔	18x20	8	53⅓
9 x15	4	20	15x15	7	35	18x21	8	56
9 x16.6	4	22	15x16	7	37⅓	18x22	8	58⅔
9 x18	4	24	15x17	7	39⅔	18x23	8	61⅓
10 x 9	4.2	13.2	15x18	7	42	18x24	8	64
10 x10.6	4.2	15.2	15x19	7	44⅓	19x15	8.2	42.2
10 x12	4.2	18	15x20	7	46⅔	19x16	8.2	45⅓
10 x13.6	4.2	20¼	15x21	7	49	19x17	8.2	48¼
10 x15	4.2	22.2	15x22	7	51⅓	19x18	8.2	51
10 x16.6	4.2	24.3	15x23	7	55⅔	19x19	8.2	53 5-6
10.6x10.6	5	17.2	15x24	7	56	19x20	8.2	56⅔
10.6x12	5	20	16x15	7.2	37.2	19x21	8.2	59½
10.6x13.6	5	22.2	16x16	7.2	40⅔	19x22	8.2	62 1-3
10.6x15	5	25	16x17	7.2	42.2	19x23	8.2	65⅙
10.6x16.6	5	27.2	16x18	7.2	45	19x24	8.2	68
10.6x18	5	30	16x19	7.2	47.2	20x15	9	45
12 x12	5.2	22	16x20	7.2	50	20x16	9	48
12 x13.6	5.2	24.3	16x21	7.2	52.2	20x17	9	51
12 x15	5.2	27.2	16x22	7.2	55	20x18	9	54
12 x16.6	5.2	30¼	16x23	7.2	57.2	20x19	9	57
12 x18	5.2	33	16x24	7.2	60	20x20	9	60
12 x19.6	5.2	35.3	17x15	8	40	20x21	9	63
13.6x13.6	6	27	17x16	8	42⅓	20x22	9	66
13.6x15	6	30	17x17	8	45⅓	20x23	9	69
13.6x16.6	6	33	17x18	8	48	20x24	9	72
13.6x18	6	36	17x19	8	50⅔	21x15	9.2	47.2
13.6x19.6	6	39	17x20	8	53⅓	21x16	9.2	50⅔
13.6x21	6	42	17x21	8	56	21x17	9.2	53 5-6
14 x14	6.2	30⅓	17x22	8	58⅔	21x18	9.2	57
14 x15	6.2	32.2	17x23	8	61⅓	21x19	9.2	60.1
14 x16	6.2	34⅔	17x24	8	64	21x20	9.2	63⅓
14 x17	6.2	37	18x15	8	40	21x21	9.2	66.2
14 x18	6.2	39	18x16	8	42⅓			

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MANUFACTURED AT THE

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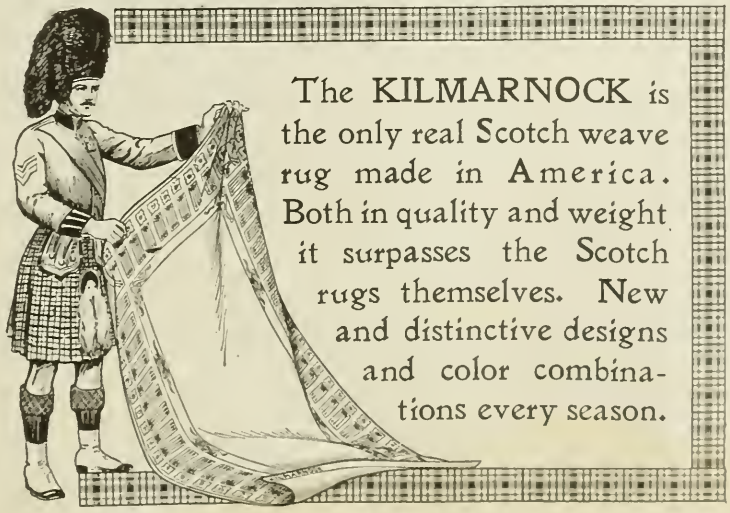

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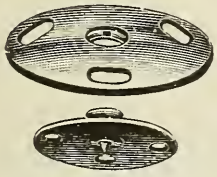

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